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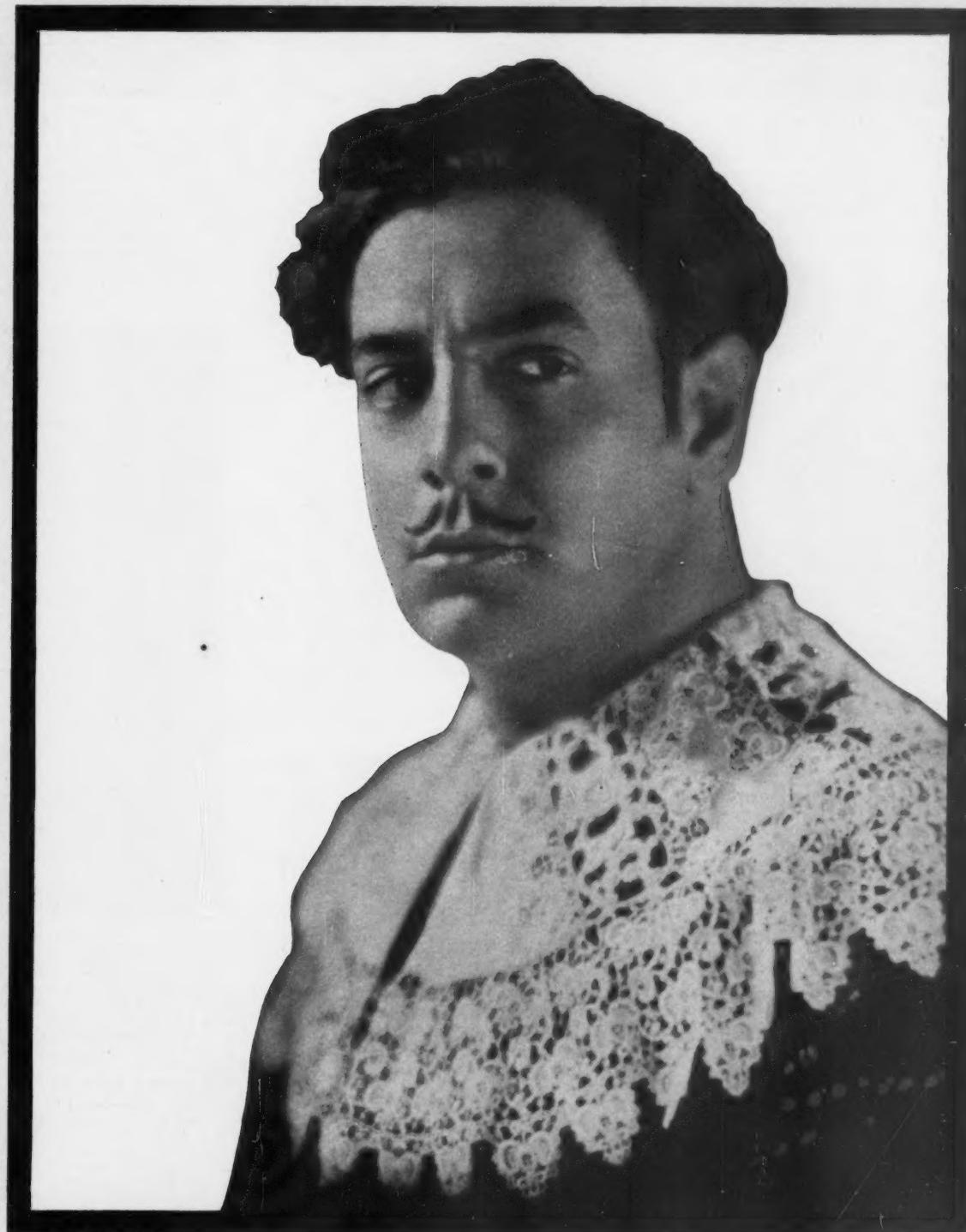
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NEW YORK, THURSDAY, DECEMBER 6, 1928

WHOLE NO. 2539



Fernand de Gueldre photo

Schipa
as Edgar in "Lucia"

After Entrancing the Ears of Music Lovers in Concert in Many Cities, this Distinguished Tenor Has Just
Rejoined the Chicago Civic Opera Company. In February He Begins Another Concert Tour



THE LATE MATTIA BATTISTINI AND PIER TIRINDELLI

are seen at the right of this photo, which was taken in Rome shortly before the famous baritone passed to the great beyond. Battistini was in Rome at this particular time, to give what turned out to be his last concerts in that city. On the evening when this picture was taken his program featured a group of songs by Tirindelli, whose melodies he had always admired. The other members of the group are friends and admirers of the singer and the composer, and sitting in the background may be seen Mrs. Tirindelli. The passing of Battistini constitutes the last chapter in the bel canto annals of the "grand generation."



GEORGE BRANDT,

tenor, who has appeared in opera both here and abroad, always singing the leading roles, was heard on November 14 on the program presented by the Schubert Club of Stamford, Conn., held at the High School Auditorium there. Mr. Brandt opened the program with a duet for tenor and baritone and sang the aria from *Forza del Destino* with Mr. Mayer, baritone. Two solos by Massenet and Bizet were beautifully sung by Mr. Brandt. The program concluded with the opera scene from *Manon Lescaut*, in which Mr. Brandt and Miss Fox acquitted themselves admirably. (Nisaiyama photo)



MR. AND MRS. ALBERTO JONAS,
who spent their summer holidays in the romantic
spots of Mr. Jonas' native Spain. Below they are
seen at the Mosque in Cordoba, famed for its
large columns of marble, jasper, and alabaster.
In the photograph at the left Mr. Jonas is pictured
in the gardens of the Alcazar in Seville.



LUELLA MELIUS,
on the steps of the Opera Comique, Paris.



JOSEPHINE BEACH,

chairman of the Blue Bird Ball to be given by the Verdi Club, Florence Foster Jenkins, president, at Hotel Roosevelt, December 12. She is a well known dramatic reader, is on the board of the League of American Pen Women, and will soon start on a tour which will include Charleston, S. C., and California.

BARON MAX DE SCHAUENSEE,
tenor of the Pennsylvania Grand Opera Company, who
is giving a series of twelve Monday morning opera lec-
tures in Philadelphia, the subject of each lecture being
the opera to be given by the Pennsylvania Grand Opera
Company on the following Wednesday evening. Baron
de Schauensee has made a special study of opera in all
its many phases and is well qualified to lecture on this
subject. He illustrates his talks by singing and by play-
ing Victor records, of which he has a collection of over
1,300. Baron de Schauensee was born in Rome, Italy,
although his early musical training was received in
America. He has attended grand opera in most of the
famous opera houses of the world, and has met with
considerable success in recital. He made his debut with
the Pennsylvania Grand Opera Company in Moussorgsky's *Kovanchina* when that opera was given its Ameri-
can premiere in Philadelphia in April of this year
(Photo by Leonid Fink)

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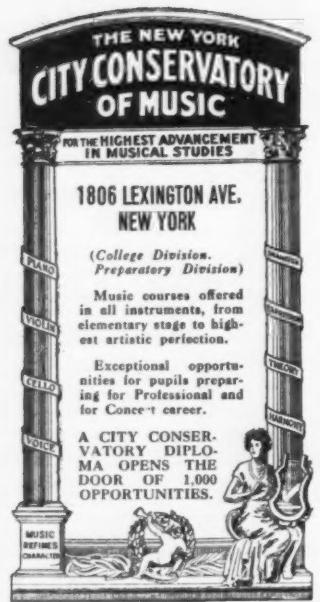
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La Argentina Presents New Dances

Tenth Appearance in New York in Three Weeks Draws Full House—Tremendous Enthusiasm Again Prevails—Audience Cheers Her

There are few artists in the public eye today who can boast of drawing a full house at a concert in New York, and rare indeed is the artist who can make ten local appearances and be greeted by a capacity audience on each occasion with as many standees as the law will allow. But such is the art and personality of La Argentina, the dancer, that again, on December 2, at the Gallo Theatre, she was received with an enthusiasm that left little doubt as to her place in the public's affection and esteem.

In this program the gracious lady offered some new dances in a program that was most entertaining, while it contained some of the sketches previously seen. It would be difficult to mention which of her offerings is the most attractive; they are each individual, colorful, rhythmically pulsating, carrying a definite idea, and all danced with refinement, grace and subtlety.

The art of La Argentina is not confined to the purely Spanish; there are touches of wildness which breathe something of the Russian trepak; the abandon of the Gypsy is

easily discernible, and at times the curl of her arms and hands weave a trace of the Egyptian. This is why she never becomes monotonous. With her castanets she is eloquent; if she did not make a move with her slender, mobile body, she would still tell a story of love, hate, abandon, distress, joy or calm with the tap of her nimble fingers. They throb as they tell the story on the little wooden instruments, followed by the swish of her skirts which fall or rise in accompaniment to them and to the mood portrayed.

La Argentina also knows the secret of the appeal to the eye; her costumes are about the most luxurious which have been donned for any individual appearance; they convey the idea immediately, and have obviously been chosen by a connoisseur in the art of color blending. This ingratiating creature has widened the generally accepted conception of the Spanish dancer; she has shown that the Spaniard need not be sensuous to be typical; that he can be very delicate as well as passionate and quite lyrical rather than obviously dramatic.

distinguish everything that comes from the pen of Respighi. He is not afraid of melody, and there are many frankly tuneful moments in the new Toccata. The harmonization at all times reflects a fastidious taste and a wide resourcefulness in ingenious tonal combinations.

Altogether the Toccata—in reality a concerto—may be looked upon as a valuable asset in these days when there is so little worthwhile material for piano with orchestra.

Respighi played the piece from manuscript music, and revealed himself as a musically performer but not a master of the keyboard or its tone. He was applauded with pronounced warmth and had to bow many times in acknowledgement.

Mengelberg led the orchestra with devotion and gusto, but frequently the soloist slipped away in tempos from the markedly rhythmic beat of the conductor.

Felix Bloch's Israel Symphony had a warm-blooded reading from Mengelberg. It remains a work of rich fancy and poignant feeling, sincere, and highly skillful in its orchestral fashioning.

Wellington Smith, baritone, Theresa Rashkis, and eleven female voices from the Philharmonic Chorus, assisted capably in the symphony.

For the rest, the program concerned itself with Cherubini's Anacreon overture, and the familiar trio of excerpts from Berlioz' Damnation of Faust, all presented in the best Mengelbergian manner.

Bartered Bride and Coq d'Or Open Paris Opera Season

PARIS.—The first performance in Paris of Smetana's Bartered Bride was an event of social as well as musical importance. Together with the Opera's first "gala," given in aid of the Croix de Guerre, these performances may be said to have opened the season. In fact, the Garde Républicaine was out in its full regalia on both these occasions to salute the president of the republic and the leading military representative of France.

The Bartered Bride—which was the first novelty of the season at the Opera Comique—was favorably received by the press, on the whole, though they did not find the work especially national in character. That may or may not be due to the fact that Mlle. Feraldy, the brilliant coloratura, sang the leading role, which provides little opportunity for the display of her gifts.

The Opera, like the Opera Comique, went eastward for its opening work, choosing Rimsky-Korsakoff's Coq d'Or. Eide Norena was given the role of Queen Shemakha and her performance won unstinted applause from the crowded fashionable house.

N. DE B.

Covent Garden Season to Start Earlier

LONDON.—The international opera season at Covent Garden will be given earlier than usual next spring—from April 22-June 28—in order that the German and Austrian conductors and singers may get back to Berlin for the new summer season there. There will be practically no changes from former years except in the prices of admission, which have been increased. One novelty has been promised and a number of works not heard during the last few years, but what they will be is not yet known. Otherwise the repertory will include the Ring, Rosenkavalier, Tristan and Isolde and Don Giovanni. Bruno Walter, Robert Heger and Vincenzo Bellezza will again be the conductors and the singers, including Chaliapin, will also be the same, with possibly a few additions.

Although no statement has been issued by the company, it is known that this will be the next to the last season in the historic house. For the Covent Garden Estates, which holds the freehold property on which the opera house stands, has now acquired the lease and intends to incorporate the land with the Covent Garden Market year after next.

M. S.

A Daughter to Mr. and Mrs. Loth

Mr. and Mrs. L. Leslie Loth announce the birth of a daughter on November 26. Both Mr. and Mrs. Loth have piano studios in New York, and the former also is well known as a composer.



S'Or Photo, Paris
LA ARGENTINA,
Sensational Spanish Dancer

Van Hoogstraten Leads the Detroit Symphony

Appears as Guest Conductor and Makes Excellent Impression—Victor Kolar's Programs Also Please

—Schipa, Johnson, Miquelle Principal Soloists

—Josef Hofmann Delights in Recital—

The Flonzaleys' Farewell

DETROIT, MICH.—The third pair of subscription concerts given by the Detroit Symphony Orchestra at Orchestra Hall introduced Willem van Hoogstraten as guest conductor and Tito Schipa, tenor, as soloist. The orchestra programs included the overture to Rosamunde by Schubert, the Overture Fantasia Romeo and Juliet, Tschaikowsky, and the Beethoven Fifth Symphony. Mr. van Hoogstraten is no stranger to Detroit and was given a warm welcome. The work of the orchestra under his direction was smooth and well balanced throughout. The Beethoven was most satisfying. Both conductor and orchestra received enthusiastic applause.

Schipa sang Una Furtiva Lagrima and M'Appari for his first group with the orchestra, which gave him a delightful accompaniment. His second group was sung with piano accompaniment. He was in splendid voice and sang with the artistry that has made him so popular.

The fourth pair of concerts were conducted by Victor Kolar, with Edward Johnson as soloist. The program was varied in character including two premier performances of the Symphony in B flat major, Chausson, and the Water Fay by Dvorak. The Symphony found instant favor; it is melodic, colorful and richly orchestrated with fine opportunities for every choir, all obvious enough to be enjoyed at a first hearing. The Dvorak number is interesting descriptive music. The other numbers by the orchestra were the sprightly overture to The Secret of Suzanne, Wolf-Ferrari, and the Immolation from Götterdämmerung. Mr. Johnson's first number was the aria Improviso from Andrea Chenier, and his second, Lohengrin's Narrative. He was in excellent voice and sang with his accustomed authority and interpretation. He was recalled many times but smilingly refused to turn the occasion into a song recital. He sang splendidly against the handicap of an entirely too loud an accompaniment, his climaxes being almost entirely destroyed.

The third Sunday afternoon concert introduced Georges Miquelle as soloist. He played a group of four numbers, compositions by Tartini, Saint-Saëns, Florent Schmitt and Popper. The applause which followed showed that the audience keenly appreciated his suavity of tone and fine interpretations. The orchestral numbers were: Overture, La Gazza Ladra, Rossini; Fifth Symphony in E minor, Dvorak, and three musical pictures from the Tsar Saltan suite, Tschaikowsky. Victor Kolar conducted.

The fourth Sunday afternoon concert was conducted by Mr. van Hoogstraten and consisted of the overture to Der Freischütz; Air on the G String, Bach; Prelude and Love Death from Tristan and Isolde, and the Tschaikowsky Sixth Symphony in B minor. Every number was beautifully played and the audience manifested its unqualified approval.

Victor Kolar conducted the fifth Sunday afternoon concert with Chandler Goldthwaite, organist, as soloist. Mr. Goldthwaite played the Chorale in E major by Cesar Franck, with the orchestra (arranged by Mr. Goldthwaite), and a group of organ numbers. He is always a favorite soloist. The program opened with two excerpts from Lohengrin.

(Continued on page 26)



LYNNWOOD FARNAH,

who continues, during December, at the Church of the Holy Communion, New York, his monumental series of organ recitals devoted to Bach. Charles Haubiel writes in The Diapason of these recitals: "His rendition of the masters of his chosen instrument is so vital that contact with it is actually a spiritual experience of deepest significance." (Harris & Ewing photo)

WHAT IS THE MYSTERY OF THE SCHUBERT UNFINISHED SYMPHONY SKETCHES?

Inquiry Made as to the Facts of Their Discovery—Original Finder Hazy as to Details

BY HERBERT F. PEYSER

WHILE assembling materials last spring for an article on the Unfinished Symphony, which appeared in the recent Schubert number of the Musical Quarterly, I was led to a study of those quasi-pianistic sketches which Schubert made for the work.

These sketches, as anyone who has examined them is aware, have not come down to us whole. This is especially true of the first movement, of which only ninety-five bars are extant, beginning just before the modulation to the second subject in the recapitulation. For the majority of commentators and historians their chief interest has resided less in the prenatal glimpses they afford of the two completed movements than in their 130 measure vista of a projected, but abandoned, scherzo.

Although these preliminary drafts differ interestingly in various details from the popular symphonic product, the question which struck me more forcibly still was that of their provenance. From where had these sketches come down to us? When the Viennese conductor, Johann Herbeck, unearthed the symphony in the country garret of Anselm Hüttenbrenner near Graz in 1865 not a word was said about sketches. Nor is there evidence to show that such a question came up in the two decades following.

Three years ago the enterprising Drei Masken Verlag, of Munich, issued a facsimile of Schubert's autograph score with the sketches appended. But thirty years before that these sketches had been published in the Schubert Gesamtausgabe of Breitkopf and Härtel, or, to be specific, in the explanatory supplement (Revisionsbericht), which accompanies the monumental compilation. The editor-in-chief of the Cesamtausgabe was the illustrious Dr. Eusebius Mandyczewski, the friend of Brahms, who succeeded Carl Ferdinand Pohl as librarian of the Vienna Gesellschaft der Musikfreunde and still holds that distinguished position.

The complete Revisionsbericht was issued in 1897. The individual parts of it had during previous years appeared in company with the various sections of the Gesamtausgabe they were designed to supplement. The symphonic portion was edited by Johann Nepomuck Fuchs. But whatever else the Revisionsbericht says in reference to the sketches for the Unfinished Symphony it is pointedly silent as to whence they came. Nor is this negligence explained away by the Bericht's declaration that the autograph of the symphony was then the property of the noted collector of Schubertiana, Nikolaus Dumba. And although the London Musical Times considered the sketches at some length in 1893, it, too, shed no light whatever on this particular phase of the question.

After a protracted search for enlightenment in numbers of possible sources I turned to Dr. Mandyczewski himself. By mid-July I had still no word from him and when, about that time, I sailed for Europe I had given up hope of an answer. Dr. Mandyczewski did reply, however, though his letter, dated July 27, 1928, crossed the ocean twice before finally reaching me in Berlin. Shortly prior to that, however, I had received something of an unexpected answer from another quarter when I chanced, in Munich, upon a monograph which Max Friedlaender had just published through Peters. In a humble foot-note on page 25 of Franz Schubert, Skizze seines Lebens und Wirkens, the eminent Schubert scholar makes the following declaration: "Im Oktober, 1883, habe ich in Wien Schubert's Originalskizzen zur H moll Sinfonie gefunden, die unter anderem auch das Scherzo und 16 Takte des Trios enthalten. . ." ("In October, 1883, I found in Vienna Schubert's original sketches for the B minor Symphony, which comprise among other things the Scherzo and sixteen bars of the trio.")

But the fly in this ointment was Dr. Friedlaender's neglect to state whereabouts in Vienna he had chanced upon this find. As I entertained a theory that the sketches might have slumbered unsuspected in the archives of the Gesellschaft der Musikfreunde (the more so as Schubert, late in 1822, applied unsuccessfully for membership in the society for the purpose, as some have surmised, of hearing his symphony performer), I wrote at once to Dr. Friedlaender for more specific information.

Less than a month later arrived the following from Dr. Mandyczewski: ". . . Vom Revisions-

A DEEPLY interesting article from the pen of Herbert F. Peyser, critic and musicologist. It concerns the mystery surrounding the finding of the fragmentary sketches to Schubert's Unfinished Symphony.

The discovery of the priceless material happened in 1883, but it appears that the details of the event never had been made public clearly and authentically since then.

It occurred to Mr. Peyser last summer to ascertain and verify the exact facts. The result of his researches is set forth in this article.

It will be seen that even with Mr. Peyser's thorough sifting of the mystery it has not yet been lifted from the mists of uncertainty.

The discussion is of paramount interest just now in view of the current Schubert centenary, and also of the recent "findings" (not yet authenticated) of the long lost "Gastein" symphony of the master.—Editor, MUSICAL COURIER.

bericht zur Schubert ausgabe erscheint keine 2 Auflage; ein solcher Bericht kann nur viele Änderungen im Lauf der Zeit einstellen müssen. Unsere Gesellschaft hat die H moll Sinfonie Schubert's (die Handschrift) und die dazugehörigen autographen Skizzen von dem im Jahre 1900 hier verstorbenen seiner Zeit hochangesehenen Kunstmäzen Nikolaus Dumba geerbt. Ob Dumba sie von Hüttenbrenner in Graz gekauft hat, bei dem sie bekanntlich Dumbas intimer Freund Johann Herbeck entdeckt und in Wien zum erstenmal aufgeführt hat, kann ich nicht bestimmt sagen, vermisse es aber. . . ." (Signed, Dr. E. Mandyczewski.)

"No second edition of the Revisionsbericht has appeared; such a supplement could be valid only for the first edition of the collected works, because many changes were bound to occur in the course of time. Our society inherited the manuscript of Schubert's Unfinished Symphony together with the autograph of the sketches belonging to it from the highly-reputed art-lover, Nikolaus Dumba, who died here in 1900. Whether Dumba bought it (then?) from Hüttenbrenner in Graz, in whose house Dumba's intimate friend, Johann Herbeck, is known to have discovered and to have performed it for the first time in Vienna, I cannot say for certain, but I suppose so. . . ."

Dr. Mandyczewski concluded his reply by reminding me of the facsimile issued by the Drei Masken Verlag and added that I could find all other information "in the well-known Schubert biographies of Heuberger, Kreissle, Dahms and others," which, I regret to say, I could not. The reader may notice in the letter of the venerable musicologist a certain confusion of sense occasioned by the possible reference of the pronoun "sie" to the sketches or to the score as a whole. That, however, does not affect the main point of Dr. Mandyczewski's confessed uncertainty as to where the sketches came from.

Immediately upon receipt of this communication I dispatched to the eminent librarian a word of thanks, adding the fact of Dr. Friedlaender's recent disclosure. I endeavored, further, to get in personal touch with the latter to clear up the details of his forty-five year old discovery. Dr. Friedlaender was in Wildbad (Black Forest) recuperating from an illness. A few days after I had written him a second time in considerable detail as to the various facts I have given in this article, I received a letter of which I here offer such extracts as relate to the points in question:

"Es sind 45 Jahre vergangen, seit ich die Skizzen zum III. Teil der 'Unvollendeten' in Wien gefunden habe. Sie werden gewiss verstehen, dass ich nach Ablauf einer so langen Zeit mich an Einzelheiten nicht mehr zu erinnern vermöge. Mein Gedächtniss dürfte mich aber nicht täuschen, wenn ich Ihnen mitteile, dass die Skizzen—in Gemeinschaft mit vielen anderen—aus Schubert's Nachlass in den Besitz des mir s. Zt. freundschaftlich verbundenen grossen Neffen Schubert's, Dr. Eduard Schneider, gelangt sind, eines

sehr musikalischen Juristen, in dessen Hause ich die Manuskripte fand. Zu meiner grossen Freude erhielt ich damals von Herrn Dr. Schneider die Erlaubnis, die überaus wertvollen Entwürfe abzuschreiben. Und da ich keines der Autographen für mich allein zu verwenden wünschte habe ich auch diese dem von mir hochgeschätzten Freunde Dr. Eusebius Mandyczewski übergeben, der sie an der geeigneten Stelle, nämlich den Ihnen bekannten 'Revisionsbericht' veröffentlicht hat. Dr. Schneider's Vertrauen zu mir hatte den Grund, dass ich ihn durch Meister Johannes Brahms s. Zt. vorgestellt und empfohlen war.

"Sollte mir im Laufe der nächsten Tage noch irgend ein weiteres Detail wegen jener Skizzen ins Gedächtnis kommen, so werde ich nicht verfehlern, es Ihnen nach New York zu übermitteln. Die vorstehenden Notizen gebe ich, wie ich wiederholen möchte, der langen inzwischen vergangenen Zeit wegen mit aller Zurückhaltung. . . . (Signed) Max Friedlaender."

"It is forty-five years since I found the sketches of the third part of the 'Unfinished' in Vienna. You will understand, of course, that after the lapse of so long a time, I am not able to remember details. However, my memory probably does not deceive me when I inform you that the sketches—in common with many others from Schubert's residue—came into the possession of Schubert's great-nephew Dr. Eduard Schneider—a very musical jurist and at that time a close friend of mine. In his house I found the manuscript. To my great delight I received permission from Dr. Schneider to copy the extremely valuable sketches. And, inasmuch as I in no way wished to employ the autograph exclusively for my own advantage, I handed it over to my valued friend, Dr. Eusebius Mandyczewski, who published it in the place best suited—namely, in the 'Revisionsbericht,' with which you are familiar. Dr. Schneider's confidence in me was based on the fact that I was introduced and recommended to him by Master Johannes Brahms.

"If in the course of the next few days any further detail concerning the sketches should come into my mind, I shall not neglect to communicate it to you in New York. I should like to repeat, that I am giving you the foregoing facts with all reservations on account of the long lapse of time. . . ."

I have had no further word from Drs. Friedlaender or Mandyczewski, although I promptly wrote to Wildbad asking Dr. Friedlaender to inform me whether the facts of his discovery in Dr. Schneider's famous cupboard have at any time been recorded in print. I asked, moreover, whether I might take his words to mean that his find consisted of the sketches of all three movements or only of the scherzo, since this detail as set forth in the Friedlaender letter appears liable to misinterpretation. I assume, however, that he found them all at Dr. Schneider's, since there is no good reason to believe that the first and second movements should have been lying concealed anywhere else.

The fact mentioned by Dr. Mandyczewski in the letter quoted above, that the Friends of Music in Vienna acquired the score and sketches of the Unfinished Symphony from Dr. Dumba in 1900 has nothing to do with the present discussion, since Dr. Mandyczewski had published these sketches several years earlier.

What does seem of paramount interest, however, is this gentleman's assertion that he is not sure where Dumba obtained the sketches especially in view of Dr. Friedlaender's statement that, after copying them at Schneider's, he turned them over to Dr. Mandyczewski, who published them.

My late lamented friend, Oscar G. Sonneck, with whom I discussed the matter, was inclined to believe that truant memories were to blame for the discrepancies between the assertions of my two correspondents.

None the less, it does seem a little difficult to believe that the main facts of a discovery so striking as that of the Unfinished sketches could be successfully obliterated even by a long lapse of time from the minds of the two brilliant men most actively concerned in it.

Stearns' Snowbird a Promise Rather Than a Fulfillment

Premieres of Two More Operas—and Bohnke's Posthumous Symphony—Rachmaninoff and Enesco Return to Berlin—American Artists Give Successful Recitals—Bruno Walter Starts Experimental Opera Studio—Berlin to Inaugurate Brilliant Summer Season

BERLIN.—The recent premiere of Theodore Stearns' *Snowbird*, at the Dresden Opera, was a memorable event. For the first time in the long history of that world-famous house, an American composer has been found worthy the honor of a "first performance" there and the date, November 8, 1928, deserves to be marked in the youthful history of American opera.

The event was a rather a promise for the future than a present success, for evidently Stearns is not sufficiently familiar with the demands of the operatic stage. *Snowbird*, in fact, is not a full-fledged opera, but rather a short "lyric episode," as it was called by Staegemann in his German translation of the libretto. The plot lacks dramatic power and clarity; it is imbued with novelistic, fairy-tale elements and with poetic and symbolic traits which are by no means easy for the listener to decipher.

A REMARKABLE TALENT

The composer shows a remarkable talent for lyric writing and for the artistic shaping of the smaller forms. Whether nature has endowed him with genuine dramatic rhythm and power one can only determine on hearing another operatic work, a work requiring more powerful concentration and more forcible dramatic accents. The public was nevertheless impressed by the genuinely musical qualities of the piece and the author was able to respond repeatedly to applause and calls at the close. The performance, conducted by Fritz Busch with his usual authority, brought out with fine distinctness the contents of the score in its totality as well as in details. *Snowbird* was given second in a series of one-act pieces; it was preceded by Puccini's *Gianni Schicchi* and followed by Tschaikowsky's *Nutcracker* Ballet.

JULIUS BITTNER'S MONDNACHT

Another opera premiere was that of Julius Bittner's *Mondnacht*, at the Municipal Opera in Berlin. This Viennese musician has been a candidate for operatic laurels for the last quarter of a century, without ever achieving international fame; nor is it likely that his latest efforts will succeed where former, stronger works have failed. The libretto, by Bittner himself, reflects experiences from the composer's forensic years, when he was a judge in Vienna and wrote his operas in leisure hours.

A case of military treason, which, long ago, created a sensation in Vienna, forms the basis of the plot. A young Austrian officer, burdened with debts, succumbs to the temptation of selling secret plans of fortifications to the Italians. Luck suddenly favoring him at the gaming table, he tries to undo his act of treason, but in vain. His deed has already been discovered and he is forced by the officers of the general staff to shoot himself in order to avoid a public scandal. This brutal story is softened and sentimentalized by lyric digressions of a specifically Viennese type. Moonlit nights, the love story of a poor girl of somnambulistic disposition, who attaches herself to the young officer and loses her life in consequence of his suicide; a Viennese landscape; popular types; gambling; dancing; revelling, etc., all help materially. What little attraction there is in Bittner's music is derived from this Viennese atmosphere, with its inevitable mixture of "wine, woman and song," its amiable sentimentality and its graceful waltzes. The score, on the whole, is weak and thin; moreover, it lacks unity of style, half of it coming dangerously near an antiquated type of operetta.

Bruno Walter is said to have taken great pains with the work, spending much labor on arranging, revising and shortening it, and preparing a performance of high artistic grade. Artists like Hans Fidesser and Lotte Schöne were given the ungrateful tasks of playing the leading roles. Together with Walter's admirable conducting, however, and with the support of a generally excellent production, they succeeded in obtaining a fair success for the premiere. But the genuineness of the success can be determined only by future performances.

A more successful premiere was that of Herman Hans Wetzler's *The Basque Venus*, which has just been brought out in Leipzig, under Gustav Brecher. The popular character of this work seems to promise a continued popularity for it. A detailed account will be published in the next issue of the MUSICAL COURIER.

A TRAGIC SYMPHONY

A sad affair, at best, was the first performance of the late Emil Bohnke's second symphony, under Erich Kleiber. It is Bohnke's most ambitious and most mature work and evinces a thorough acquaintance with all the intricacies of the modern orchestra as well as a mastery of symphonic structure. But its tragic, morose character, its bitter and vehemently passionate utterings are unreleaved by any contrasting episodes of joy, consolation or brightness. The result is a dangerous monotony, an exaggeration of harsh sounds that are unlikely to win it many friends. Kleiber's performance of the complicated score was exhaustive and admirable in every respect.

ENESCO SCORES AS COMPOSER AND VIOLINIST

Considerably more enjoyable was our acquaintance with the orchestral compositions of Georges Enesco, who recently revisited Berlin for the first time in nearly fifteen years. In the meantime Enesco has acquired the rank of a master in the manifold manifestations of his art, namely as violinist, composer, conductor and even pianist. Dr. Ernst Kunwald had reserved the greater part of his last symphony concert for Enesco's two Rumanian rhapsodies and his last orchestral suite. Brilliantly performed, these valuable compositions had a rousing success. Their great merit is their art of hiding art. Abounding with popular and primitive melody, which must inevitably catch the ear of the public, these scores are also highly interesting to the modern musician, with their wealth, subtlety, refinement, complicated harmonies, rhythmic effectiveness and orchestral color. I am actually inclined to place Enesco's music in the very front rank

of contemporary writing, on account of its superior positive merits, and the lack of problematical experiments.

The night before this concert the Berlin diplomatic corps and the cream of Berlin's society had been invited to the house of the Rumanian ambassador, in honor of Enesco. The accomplished musician played the violin in a style that was genuinely great and, at the same time, most fascinating and exciting. A Bach solo sonata, Beethoven's Kreutzer sonata (with Dr. Kunwald as an able and excellent partner at the piano) and minor pieces made up his program. Florence Field, that highly proficient American violinist, was soloist in Dr. Kunwald's symphony concert, playing Saint-Saëns B minor concerto with a polished technique and refined taste.

RACHMANINOFF REVISITS BERLIN

Like Enesco, Rachmaninoff has lately paid his first visit to Berlin since the beginning of the war. We heard him twice; once in Furtwängler's third Philharmonic concert, when he played his piano concerto No. 3 for the first time here. He impressed his listeners by the mastery and charm of his playing, despite the fact that his concerto harks back to Liszt and Tschaikowsky more outspokenly than seems advisable nowadays. Rachmaninoff's piano recital, in which he played the works of the great masters, mixing in his own compositions very sparingly, gave a still better proof of his extraordinary pianistic art, his mastery of the instrument, his power of evoking poetry out of sound and his marked individuality.

A splendid performance of Mahler's first symphony distinguished Heinz Unger's last symphony concert. From a purely symphonic point of view it is certainly one of Mahler's happiest efforts. Moriz Rosenthal was soloist and performed the Schumann piano concerto in his wonted masterly manner.

ENGLISH VISITORS

The Brosa String Quartet from London, remembered in Berlin for its successful debut last season and highly esteemed for its fine qualities of ensemble-playing, assisted in a concert of works by the British composer, Alan Bush. A string quartet, a piano quintet, pieces for strings, for clarinet, for horn and for piano, gave a comprehensive, but nevertheless unentertaining view of the composer's aims and aspirations. It is luke-warm music, well written from an academic point of view, with occasional timid gropings after more modern effects, but entirely lacking in life, vivid emotion, passion or personality. Such a correct and gentleman-like attitude as Bush displays is hardly compatible with a strong artistic temperament.

Another visitor from England, who is most welcome here, is Myra Hess, certainly one of the most accomplished women pianists of our time. The breadth in her playing of Brahms' F minor sonata (No. 5), the fire in Schumann's Papillons and the sympathetic insight displayed in the Ravel pieces roused her audience to unusual demonstrations of delight.

A number of song and piano recitals call for a short mention. Madeleine Grey from Paris, who gave delightful samples of her art at the Siena festival, also displayed her specialty in Berlin. The patois of folk-songs of different

ages and nationalities, from old Breton dialect to Yiddish and modern chansons, was performed with a surprising virtuosity of diction rather than singing, with a power of characterizing in a vivid and pointed manner, and an enviable linguistic skill.

—AND AMERICANS

Two American singers, Lucia Chagnon and Elizabeth Zulaut were fairly successful, owing to their agreeable and cultivated voices and to an amiable manner of interpretation. Ralph Lawton and John Powell, two of their pianist compatriots, revealed in their respective recitals a solid technical basis and considerable skill rather than a remarkable individuality in interpretation.

Karel Szreter is an applicant for the highest pianistic honors. He always interests his listeners with the finish, brilliance and emotional intensity of his art. Claudio Arrau, one of the most successful of younger pianists, was heard as soloist in Issai Dobrowen's concert, and earned deserved applause for his finished and elegant performance of Chopin's F minor concerto. Dobrowen impressed his listeners profoundly with a fine interpretation of Dvorak's "American" symphony.

A NEW OPERA STUDIO

A particularly interesting innovation shortly to be introduced here, is the so-called Opera Studio, on the model of the Moscow Art Theater "studios." It is being founded by the Municipal Opera for the purpose of making experiments and trying out new works which otherwise would probably have no access to the stage. From time to time, new and problematical works will be performed on Sunday mornings before a public of musicians and music lovers especially interested in the modern development of dramatic art. Young, talented singers will also be given a chance here of appearing before a professional public. The best works given in these matinees will eventually be incorporated into the regular repertory.

BERLIN'S NEW SUMMER SEASON

Another bit of news which will particularly interest American travellers is Berlin's new, annual summer season, which will be inaugurated next year. The various opera houses, theaters and orchestras have prepared a program for the summer of 1929, which is almost dazzling in its wealth and variety. Mozart, Wagner and Strauss will each have a series of festival performances devoted to his works, besides the standard performances of the winter season and two premieres of modern operas. Leo Blech, Wilhelm Furtwängler, Erich Kleiber, Otto Klemperer, Bruno Walter and a host of famous singers will assist in making these festivals as brilliant as possible. The Vienna Opera and the Vienna Philharmonic orchestras will give guest performances in Berlin, and a high class Italian opera "stagine," with famous Italian singers and conductors, is planned as well. Symphony concerts, choral performances of vast dimensions and first class chamber music recitals will abound. There will be historical concerts of old music in the castles of Potsdam and Charlottenburg and, as an imposing wind-up, a monster symphony concert with the combined forces of the Berlin and Vienna Philharmonic orchestras.

Besides this, there will be theatrical events of importance, namely two new dramas by Gerhard Hauptmann, produced by Max Reinhard. Goethe's *Faust*, plays by Shakespeare, modern dramas in the different theaters, six guest performances of the world-famous Vienna Burghtheater and of the hardly less celebrated Moscow Art Theater under Stanislavski. Nor will vaudeville, operetta and revues be forgotten; even the various sports and gymnastics will come in for their share. The months of June and July, 1929, ought not to be tedious under these auspices and the pupils of the new Academy of Music for Foreign Students can have their fill of artistic impressions.

HUGO LEICHTENTRITT.

Concerts Hold Sway During Operatic Hiatus in Milan

Toscanini Conducts Heavy Programs—Levitzy and Spalding Heard in Recital—Interesting Premieres and Revivals for the Scala—Italy's Musical Strength Lies in Her Provinces

MILAN.—At the moment, concerts are the order of the day in Milan, the natural home of opera. The Ente Orchestra della Scala, mostly under Toscanini, has been giving a series of exceptionally serious programs which have included some interesting novelties. Of these, the most striking was the *Psalmus Hungaricus* by Zoltan Kodaly. It is based on a sixteenth-century version of the 55th psalm as sung in Hungary. Despite the religious atmosphere of the work, all the vividness of the Hungarian national music is evident. One could not possibly mistake the source of its origin. Bach's 46th Cantata proved very interesting in another way, although the singing of the choir and soloists was not of the style one usually associates with the first of the capital "Bs."

LEVITZY'S FINE BACH

The regular concerts under the direction of the Ufficio Concerti, were inaugurated by the pianist, Baron Anatol Vietinghoff Scheel, with a program of Russian music. I thought that his *Tableaux d'une Exposition de Moussorgsky* the best thing he did, and a series of really clever variations by Glazounoff the worst. Some of them were fine, but one or two hardly rose above common vulgarity. Scheel's playing was uniformly good. Mischa Levitzky was the next pianist of note, and from him we had some of the finest imaginable Bach playing. The American violinist, Albert Spalding, also won unstinted admiration both for his fine musicianship and brilliant technique.

DON GIOVANNI TO HAVE SCALA PREMIERE

As far as opera is concerned, Milan is passing through a period of suspended activity. The Dal Verme autumn season is over and the Scala has not yet opened. When it does, Milan will hear some fine works. For one thing, Mozart's *Don Giovanni* will have its Scala premiere, also Verdi's *La Forza del Destino*, which has had such an extraordinary success in Germany during the past two seasons.

Toscanini will have completed his thirtieth year at the Sommo Teatro Milanese and, to celebrate the event, will conduct a special performance of *Meistersinger* on Decem-

ber 21, the same work which he conducted on the day in 1898 he first stood before the orchestra in that theater.

The promised novelties include Ravel's *L'Heure Espagnole*; Smareglia's *La Falena*; Giordano's *Il Re*; Rimsky-Korsakoff's *Czar Saltan* and Respighi's *La campana sospesa* (*The Sunken Bell*). *Le Preziose ridicole*, by Lattuada, and *La Maddalena*, by Michetti, as well as the ballet, *Casanova a Venezia*, by Adam and Pick-Mangagalli, will have their world premieres here this year. Franchetti's *Germania* and Zandonai's *Francesca da Rimini* will be produced; *Parsifal* will have an entirely new set of scenery and Ida Rubinstein will appear for the first time with her company of dancers.

Toscanini will be assisted in his conducting by Panizza, Santini and Votto; Forzano will, as usual, be the producer and, for the rest, much responsibility "in front of the house" will rest—as usual—with Signorina Colombo.

MOZART REVIVAL AT DAL VERME.

One of the most interesting revivals on record was that of Mozart's *La Finta Giardiniera*, given during the recent season at the Dal Verme. Its production here, in November, was a novelty for Milan, and on both evenings the theater was fuller than usual. Indeed, Mozart is so popular that when his works are played at the Scala there is always a queue for seats. "Bellino" was the adjective which I heard applied to this "new" opera, representative of the third Neapolitan period. It was interesting to note how this work seems to bridge the gulf between *Bastien und Bastienne* and *Die Entführung*. It has a definite dramatic cohesion that is lacking in the earlier work. The production was tasteful, and the singing unaffected. Unfortunately much of it was marred by inadequate preparation. Parts were forgotten on occasion, and there was a raggedness of ensemble that was scarcely excusable, even on a first night.

The great number of small opera stagioni that were given throughout the provinces made the summer season notable. (Continued on page 42)

John Hutchins, Vocal Diagnostician, Announces Inauguration of New Idea in Theatrical Development

A new note in the advancement of the theatre has been sounded this year when John Hutchins established a school in Paris that is devoted entirely to the preparation of European talent for the American stage. In an address delivered at the official opening of the institution, on August 1,



JOHN HUTCHINS,

vocal diagnostician, in front of the Paris Opera House of this year, Mr. Hutchins explained his purpose of organization and plans for the future.

"From a viewpoint of dollars and cents," said Mr. Hutchins, "the scale of salaries paid to foreign artists is ridiculously low and to the American theatrical profession, absolutely inadequate. Because of the general ignorance of the exact conditions in Europe," explained the vocal diagnostician.

cian, "thousands of teachers are schooling the very finest American singers with the express idea of procuring employment on the continent. From time to time, these instructors announce some engagement of their pupils for a short season in one of the great European capitals. However, they neglect to state that the artist received little or no compensation whatsoever for the privilege of appearing in such a famous theatre. Somewhat later the pupil will return from Europe poorer but much wiser and then seek an opening in the American theatre. Eventually the majority of these artists discover that existing conditions have made the foreign stage highly impractical for the American singer. The recent invention of that great device 'Sound Photograpy' has greatly increased the demand for beautiful voices in the United States. America is now more than ever before the 'Promised Land' for the truly great artist."

The opening of John Hutchins' new studio in Paris marks the beginning of a new era in training European singers for the American musical comedy, operetta and that type of song presentation characteristic of the modern theatre.

"During the past five years," says Mr. Hutchins, "many prominent artists from the other side have come to me for vocal diagnosis. As far as the voices themselves are concerned, they are generally well produced and commercially very valuable. But," continues this prominent instructor, "continental singers do not seem to realize that in America today we have developed a particular type of musical comedy and operetta entirely different than that presented in Europe. The ability 'to put over a song' in the American manner is an art in itself. Many of these talented singers have completely failed in their theatrical ventures in this country because they are not familiar with our style of singing. Instead of adapting their great natural gifts to the American standard of theatrical presentation, they have made the fatal mistake of attempting to sing our music just as they would for their own countrymen."

"Customs, surroundings and tradition have created a highly specialized type of theatre in each of the great musically prominent nations of today. Where is the foreign artist going to find that preparatory instruction necessary to acquire a thorough understanding of America's theatrical requirements? The native vocal teacher on the other side naturally does not understand this type of training and it appears that American instructors are too busily engaged in preparing our own singers for the theater abroad to have time for the foreigner."

It is to supply this great demand that John Hutchins has organized a Paris branch of his New York School. Henri Jean Frossard, professor at La Sorbonne and also the Ecole des Hautes Etudes Sociales, is director of the John Hutchins School in Paris. Mr. Frossard is recognized in France as one of the most progressive and capable of present day vocal authorities. His book, *La Science et L'Art de la Voix*, has become a text book for the Continental artist. This eminent master will remain in Paris all of the year with his assistants at this institution preparing talented artists for American engagements. The New York studio will continue under the direction of Mr. Hutchins, who will only spend the four summer months of each year at the Paris branch. At this time he will hear those artists prepared by Mr. Frossard, who are ready for the journey to this country. John Hutchins will conduct a series of lectures for teachers in Paris.

These two institutions are not only dedicated to the instruction of their scholars but will also be instrumental in arranging auditions for them with the most prominent of the American theatrical producers, says John Hutchins, who is the personal manager of many of America's singing stars. He is at all times seeking promising material in behalf of the New York producer. "The modern theatre," says Mr. Hutchins, "demands first of all that the artist be personally attractive. That does not necessarily mean 'beauty' in the generally accepted sense. I suppose one might call it 'personality' or 'it.' However, a singer must be at all times 'interesting.' Young people endowed with attractive personalities and good voices are being eagerly sought every day by the present day manager. Very often a singer will say 'Mr. Hutchins, I think that there is a great need of beautiful voices in the field of operettas. I heard Miss X' the other evening and although she is very pretty, her voice was terrible.' That is just the reason she has the part," explains the vocal diagnostician; "the producer would certainly be delighted to find a lovely voice as well as an attractive appearance to fill the role. However, he was obliged to sacrifice the voice in order to have someone who really 'looked the part.' It is my opinion," continues Mr. Hutchins, "that all of this talk about 'pull' being absolutely necessary for an artist to succeed generally originates with someone who did not have enough real talent to achieve success. Naturally, the aid of a manager or director often smooths out the road for a beginner. However, clean cut merit will always win its way to recognition even in the face of seemingly overwhelming obstacles."

Klibansky Studio Notes

Lottie Howell, artist from the Klibansky studios, has been appearing with success at the Keith Albee Theater,

New York. Gisele Dauer has been engaged by the Pathé News to make the Movietone picture, *Serenade*, by Schubert. Virginia Mason has been engaged as staff soprano at the KJR Radio Station, Seattle, Wash.

Mrs. Cochran is singing in a synagogue in Great Neck, L. I., where also another Klibansky artist, Edna Gertrude Schmidt, is contralto soloist; Miss Schmidt is also soloist at the First Presbyterian Church, Plainfield, N. J.

Irene Taylor and William Weigle will give a program at the Chromatic Club in Boston; Mr. Weigle has been appearing in Worcester, Mass., and in Dover, N. H. Tilly de Garmo appeared with success in the performance of Carmen at Kroll's Opera House, Berlin, singing Micaela, and receiving very favorable press notices.

Lauritz Melchior, who made a splendid impression in a guest performance in Berlin at the Staats Opera House, has been engaged as a regular member; he will be heard later at the Metropolitan Opera House.

Frances Bergé gave a program at Radio Station WEAF and has been singing as soloist in the Community Church of Great Neck. Anne Elliott has just returned from a successful western tour. Vivian Hart, of the Klibansky studios, continues to please large audiences as a prima donna in the Hammerstein performance of *Good Boy*.

Graziella Polacco Following in Parents' Footsteps

Graziella Polacco, daughter of Giorgio and Edith Mason Polacco, though little past three years of age, is fast following in the footsteps of her illustrious parents. Graziella can sing the famous aria from *Traviata* in a manner to vie with her gifted mother, and she has many of the others committed to memory as well.

Last week, Miss Mason, wishing to surprise the Maestro, took the baby to the theater for the first time, and when the curtain rose for the first act of *Madame Butterfly* in the dress rehearsal, it disclosed the prima donna with the baby in her arms. Maestro Polacco was delighted and exclaimed



GRAZIELLA POLACCO,
daughter of Edith Mason and Giorgio Polacco

in Italian to the orchestra, "This is the best work I ever conducted."

Later the nurse took little Graziella and sat down in the house near the Maestro, who was busily conducting. When the entrance music first began and the voice of *Butterfly* was heard off-stage, the child immediately recognized it and cried out so loudly that Miss Mason heard her behind the scenes, "No, no, mama, don't sing; Graziella will sing and you listen." The orchestra roared with laughter and it was some time before order was restored and the rehearsal could proceed.

This is the latest photo of Graziella with some of her toys. She is the picture of her distinguished father.

Betty Tillotson Launches Young Artists' Series

The unexpected has occurred. At the first of her series of young American artists' concerts in Steinway Hall on November 21, in which Miss Tillotson presented Oliver Stewart, tenor, and Isabelle Burnada, contralto, the house was completely sold out. The audience was composed not of musicians to whom free tickets are usually given, but of New York's music lovers, all of whom had paid to hear what one of the leading critics pronounced, "the brightest, most spirited recital he had ever heard in Steinway Hall."

Because of the enthusiasm displayed and the response of the public, the Tillotson series will be continued. Emily Roosevelt, dramatic soprano, is engaged for the next concert. Steinway Hall will be used throughout the season, as Miss Tillotson feels that its atmosphere is conducive to imparting the spirit which she is endeavoring to instill into this unusual concert series. She states that since her bureau has always been conducted along conservative lines, she feels that time will enable her to grow into a larger hall. Betty Tillotson's artists are young and willing to grow, but it is an established fact that they are creeping into headlines, and the unusual amount of space given to the recent concert confirms the fact that Miss Tillotson's idea is not just a dream, but a reality.

May Stone Studio Notes

Hazel Price, coloratura soprano, sang two performances of *Gilda* in Rigoletto in one day at the Loreto Auditorium in New York on October 14. On November 1 she sang *Violetta* in *La Traviata* in Newark, N. J. Her next appearance in Newark was to have been as *Gilda*.

Nadia Fedora, contralto, appeared as soloist at the Newark High School recently, at a concert given under the auspices of several Italian societies in celebration of Columbus Day.

Schmitz with San Francisco Symphony

E. Robert Schmitz recently began a two months' trans-continental tour which will take him mainly to the Southwest and the Pacific Coast. His first concert, in Buffalo, was a triumphal success. During this tour he will appear as soloist with the San Francisco Symphony on December 28 and 29, when he will play Alexander Tansman's Second Concerto, dedicated to Charlie Chaplin.

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Violin Prodigy Thrills San Francisco Audience

Ruggiero Ricci Performs in Most Artistic Fashion, Winning Admiration of Huge Audience—Orchestra in Fine Fettle—An All-Wagner Program

SAN FRANCISCO, CAL.—It is quite apparent that this is a season wherein violin prodigies are coming into their own. In Scottish Rite Hall, a large audience heard the debut recital of another "wonder-child," Ruggiero Ricci, who was introduced to the San Francisco musical public by his teacher, Louis Persinger. Many musicians like Michel Piazzola, George Liebling, Henry Eichheim, and others of equal distinction, having heard of Ruggiero's extraordinary gifts, came out of sheer curiosity yet they remained throughout the entire concert and left the hall overwhelmed by the cyclone of his virtuosity. Ruggiero is a tiny chap, just eight years old. He played a program of man-size proportion that included the *Fantasia Appassionata*, op. 35, of Vieuxtemps; Concerto in E minor, op. 64, of Mendelssohn, and a group of short pieces by Saint-Saëns, Monasterio, Ries and Wieniawski. It didn't take very long after Ruggiero began his opening number for one to realize that within his small frame smoldered the true spark of genius. This child possesses a dazzling technic, has a tone of exquisite quality and in lyric passages his instrument (valued at \$30.00) sang like a human voice. He manifests an innate feeling for rhythm and style, while his musicianship and intellectual powers are developed to an unusual degree. Ruggiero's playing of the Mendelssohn concerto has the vitality and elegance of that graceful composer at his best. It was in this work that the poetry of his musical soul was impressively heard. Ruggiero's brilliant performance won him recall after recall. Over the footlights he was handed flowers and boxes of candy. Child-like he manifested his preference for the candy by tucking the boxes under his arms and leaving the flowers lying on the stage. Once again, Louis Persinger's face radiated pride and happiness over his pupil's triumph. This event was managed by Alice Seckels.

At the second program of the San Francisco Symphony Orchestra, conducted by Alfred Hertz, a large audience was privileged to hear an accomplished orchestra, led by a magnificent musician, playing music of the finest sort, in a way to make it truly appreciated. The opening number was Koutzen's Nocturne, Solitude, which Hertz presented in the way of a novelty. It was played with elasticity, surety and beauty of tone. The audience was definitely pleased with the work and applauded it generously. Beethoven's Symphony No. 2 followed. The public was given an inspired version of this beautiful score—clear, warm, rhythmically precise, rich in color and emotion, without the slightest trace of banality. In the slow movement, the great tenderness of the soul of the superman, Beethoven, was ardently interpreted. Toscha Seidel, Russian violinist, was the soloist in the Tschaikowsky Concerto in D major. In Hertz' orchestral accompaniment to Mr. Seidel there was nothing lacking. Conductor, soloist and orchestra shared in a well deserved ovation.

ALL-WAGNER PROGRAM

An all-Wagner program by the San Francisco Symphony Orchestra, with Alfred Hertz at its helm, is always one of the outstanding events of our music season. At the second "Municipal Pop" concert in the Exposition Auditorium, about 8,000 persons were thrilled by Hertz' stupendous readings of excerpts from Walkure, Siegfried, Götterdämmerung and Tristan und Isolde. Alfred Hertz conducts Wagner in much the same way as one performs a religious rite—with love and devotion. He lives every phrase of that glorious music of which he possesses so profound an understanding and interprets it about as perfectly as anything one is likely to hear. What is more, Mr. Hertz has the ability of transmitting his enthusiasm to his audience—he makes each individual feel that the Wagnerian scores are masterpieces of inspiration which convey the deepest emotions of the human heart. Upon this occasion, among the innumerable highlights, one shone above all—the performance of the Funeral March. As an especial monument to Hertz' art, particular mention must be made of the tempo in which he conducted the great adagio, imbued with sublimity of the final catastrophic drama of the Ring.

Elsa Alsen, heard here a year ago in Tristan und Isolde, at which time, she created a sensation, was the soloist and proved as beautiful a singer in a half as she is on the stage. In the first part of the program, Madame Alsen sang Isolde's Narrative and the Liebestod. Her mature soprano voice lends to the tones of Isolde all its exquisite charm and nobility. The great love song was a superb piece of singing in all its parts and in its climax. In the Immolation Scene from the Götterdämmerung which came after the intermission, Mme. Alsen sang Brunnhilde's

phrases with vitality, freedom and a wealth of expression.

Alice Paton Singing and Teaching

Alice Paton recently sang a group of songs at the opening of the Long Island Women's Club in Jamaica, and her performance was commented on as follows by one of the Long Island papers: "Miss Paton has a lovely soprano voice of a rare quality which easily and pleasantly filled the auditorium. She sang a charming little song, *Wake Up*, in response to many recalls. Miss Paton's activities as soprano soloist of the First Congregational Church of Montclair, N. J., have elicited much praise from the local congregation and from the organist, Mr. Andrews. On Sunday, November 18, the church held a special service in commemoration of the Schubert Centenary, at which time Miss Paton sang the solo and obligato of that composer's anthem, *Great is Jehovah*. The same afternoon, at the vesper service of negro spirituals, she sang *Steal Away by Arms Fisher*. In addition to her New York studio, where she already has a large number of vocal students, Miss Paton, in response to many requests, devotes Wednesday of each week to teaching and coaching students at the Madison Building in Montclair. She is now preparing for her New York recital.

Latest Barbara Maurel Record

The Columbia Phonograph Company has just released a new record by Barbara Maurel of Homing, by Del Riego,

and The Hindu Slumber Song by Harriet Ware. This popular mezzo-soprano has been an exclusive Columbia artist for many years and has made many excellent recordings that have met with unusual success. Miss Maurel is equally well known on the concert stage and is always remembered for her charming voice and personality.

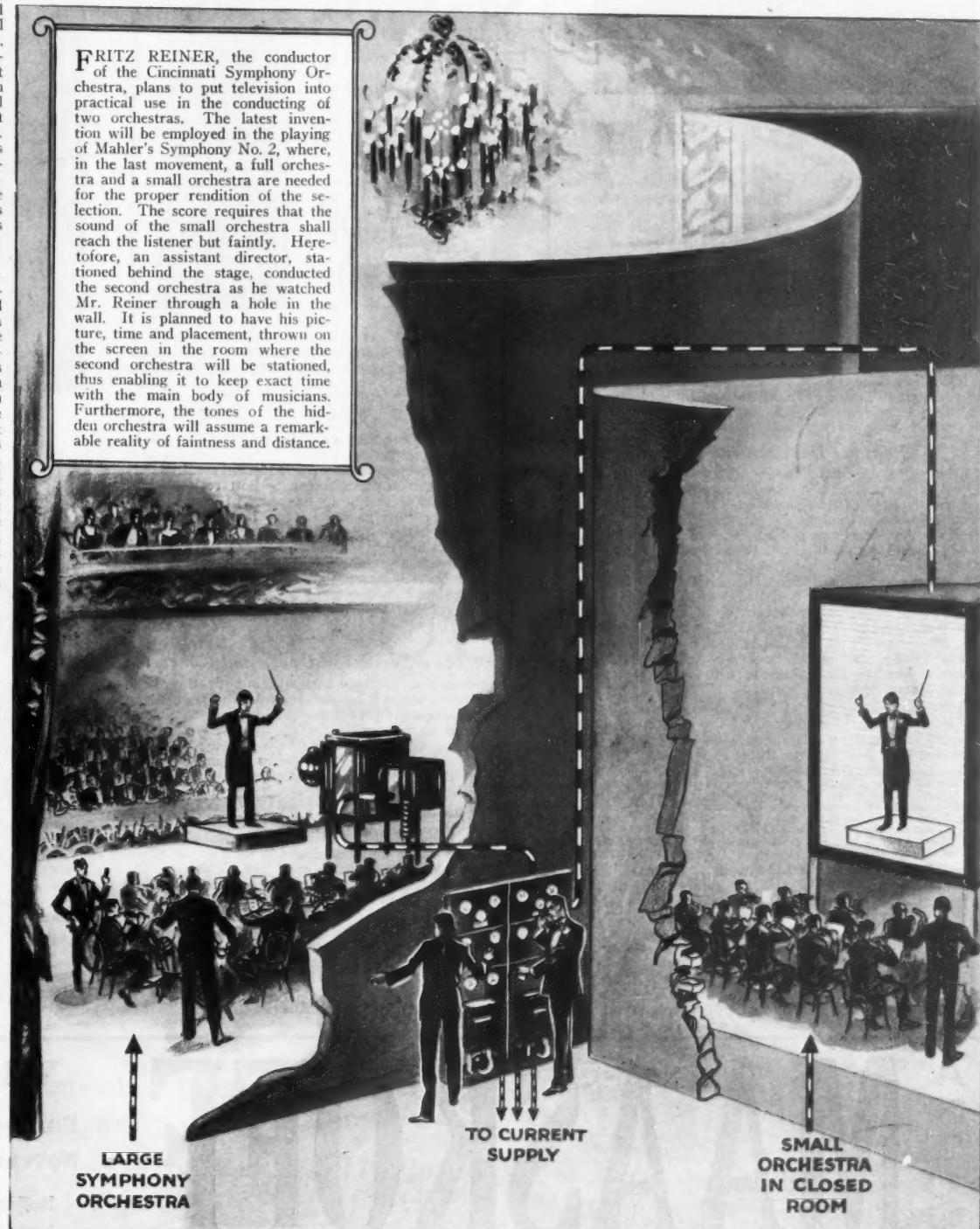
Leopold Plays in Detroit

Ralph Leopold, pianist, gave a recital at the Detroit Institute of Arts on November 9 in which he played not only a miscellaneous program but one of his own Wagner transcriptions as well. Leopold has made himself celebrated for the playing of the Wagner transcriptions, all of which have been recorded for the Duo Art. He has made these transcriptions himself and has adhered faithfully to the text and the original. On his printed program he has a description of the scenes to be given. In this case it was the introduction and first scene from the second act of *Tristan and Isolde*. This was the final number on the program and a fitting conclusion to a musicianly and pianistic list beginning with two of Rummel's arrangements of Bach and one Bauer arrangement of Bach, this being the allegro from the Toccata in G, and including the Mendelssohn variations, Liszt's Sonata in B and pieces by Debussy, Rachmaninoff, Arensky-Deis and Granger. The hall in which the recital was given was crowded to the doors and many people stood throughout the long program.

(Reprinted by permission from SCIENCE AND INVENTION, November, 1928)

Television Directs Two Orchestras

Leader's Picture on Screen Keeps Two Bands in Time



The above drawing shows how a hidden orchestra will be kept in time with the main symphony orchestra by means of television. The conductor's movements will be thrown upon a screen in front of the hidden orchestra.

The leader of the orchestra will be televised and his picture thrown upon a screen, keeping both bands of musicians in the same tempo. This is to be put into effect during a concert given by the Cincinnati Symphony Orchestra.

The artist, in making the drawing, evidently had in mind a left-handed conductor

Gennaro Barra in New York

After a successful season with the San Francisco and Los Angeles opera associations, Gennaro Barra, Italian tenor, has arrived in New York, where he is negotiating for some more appearances in America both in opera and concerts.

In San Francisco and Los Angeles he sang *Tosca* with Mme. Jeritza and Danise, and Andre Chenier, Cavalleria



GENNARO BARRA.
Italian tenor, who is visiting in New York at the present time.

Rusticana and Butterfly, with Mme. Rethberg. Both public and press were enthusiastic over his fine tenor voice and excellent acting.

Carl Bronson, in the Los Angeles Herald, said: "Barra sang excellently (Chenier) proving that he is a tenor of considerable talent." Isabel Morse Jones, in the Los Angeles Times, wrote of his Turiddu: "His performance rose to a fine climax of achievement," and Bruno David Ussher in the Express, said he had "an unusually fine tenor voice."

Signor Ferone, his Milan agent, cabled Mr. Barra that he had been engaged to sing Alfano's Resurrection at the Comunale in Bologna, but Mr. Barra could not make the return trip to Italy in time to accept this engagement. His large circle of friends in New York are entertaining him. Mr. Barra belongs to one of the most distinguished noble families in Naples; in private life he is Baron Gennaro Caracciolo.

Ponselle Day, November 15

On November 15, Rosa Ponselle celebrated her tenth anniversary as prima donna of the Metropolitan Opera Company, and in view of her phenomenal rise, her outstanding artistic achievements during the past ten years, and the fact that she is American-born and has received all of her training in this country, the National Federation of Music Clubs has invited her to head the Honor List in the Federation Hall of Fame called the Decade Honor Calendar of American artists, and they have instituted November 15 as Rosa Ponselle Day on their Decade Honor Calendar. It will be fittingly observed in November of each year by every club in the Federation. This fact will be announced to the world-at-large by the president, Mrs. Edgar Stillman Kelly, on December 3, when Miss Ponselle will broadcast for the General Motors Hour.

The National Federation of Music Clubs has further honored Miss Ponselle by asking all of the clubs to print the following statement on all programs published by them in December, 1928, and January, 1929:

"The National Federation of Music Clubs has instituted a Hall of Fame for rising American artists who have demonstrated their right to be included in the ranks of the foremost artists of the world through a period of ten years of achievement. The first American prima donna to have her name inscribed upon this Decade Honor Roll is Rosa Ponselle, who on November 15 celebrated the tenth anniversary of her debut in 1918 with the great Caruso, as Leonora in *La Forza del Destino*."

Rosa Ponselle, the sweet and simple daughter of humble Italian immigrants, rose in rapid and successive steps, from the church choir, the nickelodeon, the vaudeville stage, to a sensational operatic debut, when, literally unheralded and unsung, she stepped forth on the historic boards of the Metropolitan Opera House on November 15, 1918, as Leonora in *La Forza del Destino*.

Since that memorable night when thousands of critical eyes were upon her, the prolific art of Rosa Ponselle never has waned. A sincere desire to succeed, honest devotion to

her art and rigid training have helped Miss Ponselle develop her God-given talent to a degree where she is now justly ranked with the greatest artists of not only this generation, but of all time.

B.
European Critics Laud Maazel
Although the MUSICAL COURIER already has published cable despatches of the successes scored by Maazel in Paris and London, the following excerpts from press notices just received will be of interest to readers. Maazel's appearance at the Elysees Theater in Paris was greeted by a capacity audience which gave evidence of its appreciation of the artist by spontaneous applause. One of the Paris papers, the Times, reported the event in part as follows: "He is not the type of pianist who resorts to sensational tricks to produce his effects, rather does he produce them by his intellectual faculties. Such a mind could not but help grasp the messages of Beethoven, and, by means of technic, transmit them to the listeners. His Beethoven was sound, vigorous and at times even bold as was the great master himself. Maazel is one of the few pianists today who possess a sound finger technic. In the Chopin A minor sonata, the virtuoso had an opportunity to display his naturally intense dramatic powers. The Funeral March is seldom equalled in the interpretation Maazel attaches to it. He gives the whole movement in an air of suppressed and dignified grief, instead of the usual abandon to grief. The effect was awe-inspiring. Maazel made the suite of pieces by Godowsky most interesting, particularly Old Vienna, which called forth prolonged applause. He terminated his program with Islaye of Balakirew. Only a pianist with great endurance and great strength would ever attempt to play this composition in public. Maazel proved that he has both and he

Many Dates for Elsa Lehman

Although Elsa Lehman only made her debut as an interpreter of characteristic songs of the South on October 28, at the Bijou Theater, she has since been filling a number of important dates. She gave a recital at the Godmothers'



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rose from his instrument at the finish as fresh as when he began. He was recalled time after time for encores."

Maazel's debut in Albert Hall in London was equally enthusiastic. The Daily Chronicle declared that his tone is always of beautiful quality, technic perfect, phrasing and command of nuance most charming and always attractive, and it was the opinion of the Morning Post reviewer that Maazel is a valuable recruit to the army of pianists who matter, and that enlistment in that army is a feather in the cap. The Daily Sketch referred to Maazel as a new and brilliant pianist and then commented in part as follows: "Maazel has made a great name for himself on the Continent . . . Maazel, apart from his romantic platform presence, is a pianist of exceptional powers and his interpretation of Chopin has a pure and limpid quality not often met with."

Olszewska a Success in Opera and Concert

Maria Olszewska, Viennese contralto, recently stirred the critics and the audiences when she appeared with the Chicago Civic Opera Company. On her portrayal of Carmen, Eugene Stinson wrote as follows in the Chicago Daily Journal: "Historically her Carmen partakes of the qualities of Carmen and those of Maria Gay, for she pictures a creature who has some of the spiritual coarseness of the latter and some of the animal brilliance of the former. Rather than outlining Carmen's history as a great tragedy, Maria Olszewska, divinely gifted for the purpose, displays it as a great, if composite adventure." Of her characterization of the role of Ortred, the critics were unanimous in their praise, Glenn Dillard Gunn declaring in the Herald and Examiner, "She is one of the great Ortruds of the generation and she made a profound impression in what is probably the most difficult of all contralto roles." Edward Moore wrote in the Daily Tribune, "Vocally, dramatically and temperamentally she would seem to have been sent upon the earth for the purpose of playing the part," while Karleton Hackett in the Evening Post said she scored a conspicuous success.

But opera is not the only field in which Mme. Olszewska scored a success. Following her American concert debut as

League, New York, on November 5, and two days later broadcasted over the Theater Radio Magazine Hour on WGBS. November 10 she sang at the Park Avenue residence of Mrs. Herbert Krapp, and on November 13 at the Jewish Women's Council annual meeting. November 11 took her to the Green Room Club where she enjoyed a splendid success, while on the 18th she was one of many stars to appear at the New York American Christmas Fund Benefit. On December 3 she gave a program at the Stamford Women's Club. December 24, Miss Lehman has been engaged as soloist with the Community Chorus of Orange, N. J., appearing on the 27th at Pompton Lakes, N. J., at a concert for the Jewish Women's Council.

Elena Danieli Scores Success in Australia

Elena Danieli, young American soprano and artist-pupil of Seneca Pierce, prominent New York teacher of voice, has just completed an extensive concert and operatic tour in Australia. Miss Danieli assisted John Brownlee, popular Australian baritone, in concert, besides appearances in Pagliacci, Tales of Hoffman and La Boheme, in which she sang Musetta to Dame Nelly Melba's Mimi.

On all of her concert programs, Miss Danieli includes Mr. Pierce's song, *My Little House*. In writing of Miss Danieli's voice, the Melbourne Sun News-Pictorial recently said: "Elena Danieli became a brilliant favorite at the matinee with her fine singing of the air, Pourquoi, from Delibes' Lakme, in which her management of crescendo and diminuendo on sustained high notes was quite exemplary. She really sensed the atmosphere of several other French songs, and a fine little heartfelt outburst came at the end of Bemberg's Chant Venetian."

The United States may soon have the pleasure of hearing Miss Danieli, as her plans call for a visit here in the near future.

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Foreign News in Brief

AMERICAN PIANIST MAKES SUCCESSFUL GERMAN DEBUT.

MUNICH.—Rock Ferris, a young American pianist and pupil of Filipe in Paris, made his German début in this city and registered a notable success. His reading of Brains' F minor Sonata was particularly praised for its grandeur of conception.

R. P.

BOSTON SYMPHONY UNDER KOUSSEVITZKY FOR EUROPEAN TOUR.

VIENNA.—A sensation has been created by the news that Serge Koussevitzky and his Boston Symphony Orchestra will come to Europe next spring for a tour of the principal cities. The tour is to begin late in April and will last about six weeks. Paris, London and the English provinces, Holland, Spain, Brussels, Berlin and other German cities, Vienna, Prague and Budapest will be visited.

P. B.

AMERICAN ARTISTS SCORE IN ROME.

ROME.—Notable successes have been won here recently by two American pianists, Eleanor Spencer and Rock Ferris, and a baritone, Frank Chapman. Miss Spencer's mature and artistic interpretations won particular praise, as did the brilliant technique and lively readings of Mr. Ferris, while Mr. Chapman's success at the Teatro Adriano has secured him re-engagements.

D. P.

WEINGARTNER COMPLETES NEW "SCHUBERT SYMPHONY."

BASLE (SWITZERLAND).—Felix Weingartner has just completed his sixth symphony, entitled La Tragica. It is in four movements and particularly interesting for the reason that the second movement is built upon the sketches which Franz Schubert made for the third movement of his Unfinished Symphony.

R. P.

KRENEK'S NEW WORKS.

VIENNA.—Ernst Krenek who since his marriage to Berta Hermann, a German actress, has settled in his native city of Vienna, has completed a piano sonata, and is now at work upon a new concert aria, the words of which are from Goethe's drama *Stella*.

P. B.

FIRST CZECHOSLOVAK PRIZE AWARDED TO A GERMAN.

PRAGUE.—August Stradal, renowned Bach arranger, has been chosen by the Czechoslovak government for the 1928 State prize. This year—the tenth jubilee of the Czechoslovak republic—is the first in which German subjects of this state have been admitted to the competition. Among the Czech prize winners is the Sevcik-Lhotky Quartet. R. P.

REINHARDT JOINS VIENNA STATE HIGH SCHOOL.

VIENNA.—The engagement of Max Reinhardt as a member of the faculty of the Vienna State High School of Music and Dramatic Art has, after long negotiations, materialized. A special master seminar has been created for him, and the Schönbrunner Schloss Theater has been reopened for his lectures. The great event was solemnly commemorated by a concert of the pupils' orchestra, a reading of a paper on dramatic art by Reinhardt himself and speeches

by ministers and other officials. The next day Reinhardt departed for Salzburg, en route for America for an indefinite period—a fact which did not perceptibly dampen the pride of the High School officials.

P. B.

MAASKOFF BUSY IN EUROPE.

LONDON.—During December Anton Maaskoff, violinist, will appear in the following towns in Italy: Brescia, Venice, Pisa, Florence, Naples, Avellino, Santa Maria, Castellamare, Benevento, Bologna, Bergamo. During the month of January Mr. Maaskoff has engagements in France at Lyons, Nice, Cannes, Marseilles, Toulon, Hyeres, Montpellier, St. Raphael, Menton, Avignon, Nimes and other cities. During the following months until next May Mr. Maaskoff has extensive tours in other European countries which include several orchestral appearances in capital cities.

S.

A New Community Song Book

John Goss, of London, England, who will make his second tour of the United States under the management of Ernest Briggs, Inc., (the management which introduced Mr. Goss to the American public last season) recently came before the British public through his association with the London Daily Express and their community singing. This newspaper has launched a community singing movement which has aroused considerable interest in Great Britain, one evidence of which is found in the fact that in an Albert Hall concert an audience of ten thousand gathered to sing the old songs. Mr. Goss, who has been a leader in this movement as well as in giving impetus to the revival of sea chanties, wrote recently to his management that the movement has spread so that the stadiums of famous football clubs are being turned into gigantic open air concert centers. The Express has just issued in de luxe and popular form the Daily Express Community Song Book, a volume which John Goss edited and compiled. The piano arrangements of the new book are by Gerard Williams, Ralph Greaves, S. Taylor Harris, Archibald Jacob and Kathleen Maxwell.

Bimboni: Conductor, Impresario, Composer and Director

Alberto Bimboni, who conducts weekly for the Judson Radio Program Corporation; the United Opera Company which presents grand opera in English over the Columbia Broadcasting System every Friday night at 8 P. M., from Station WOR, and the Cathedral Hour every Sunday at 4 P. M., from Station WABC, is a musician of unusually catholic background.

An Italian by birth, his education was a thorough one. He studied harmony, counterpoint, fugue and composition, piano and organ, at the Conservatory in Florence. In 1907 he founded in that city a society for the presentation of popular concerts. During the two years he directed this organization, he sponsored such soloists as Busoni, Ysaye, Thomson, Pugno, Arnaud, and Spalding. At the same time he accompanied many prominent artists in concert, including Battistini, Bonci, McCormack, Acona, Stracciari, Raisa, and Muzio.

In 1911 he came to the United States as conductor of the



Photo by Ortho

ALBERTO BIMBONI

Henry Savage tour of Puccini's Girl of the Golden West. During the next five years he was associated as director with a number of opera companies, including the Hammerstein, Century, Boston, Interstate of Cleveland, and Havana.

In 1917 he decided to make his permanent home in New York. Except for occasional interruptions, such as conducting the production of the Biblical work, The Wayfarer, at Madison Square; the Spanish opera, The Wild Cat, at the Park Theater, and the English opera, The Immortal Hour, at the Grove Street Theater, he devoted all of his time to teaching and writing an opera, Winona. This work, based on an Indian legend, was performed for the first time November 11, 1927, at the Auditorium, Portland, Ore., and January 27, 1928, at the New Auditorium, Minneapolis, where it was given in the presence of an audience of 9,000 persons. Performances are planned for the near future in Eastern cities.

In 1927 Alberto Bimboni returned to his operatic work and conducted the National Grand Opera of Washington and the Operatic Society of Philadelphia. Early this fall he became affiliated with the Judson Radio Program Corporation under whose exclusive direction he directs the United Opera Company and the Cathedral Hour.

J. C.

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Rochester Orchestra Commences Season

The Rochester Philharmonic Orchestra opened its sixth season at the Eastman Theatre on November 9, with an All-Wagner, All-Ring program. The concert was made up of excerpts from Rhinegold, Die Walkure, Siegfried and Götterdämmerung. Conductor Eugene Goossens had made transcriptions of orchestral fragments from the various Ring operas which were heard on this occasion for the first time anywhere. They included excerpts from Act III of Siegfried, the Chorus of Gibichungs from Götterdämmerung and excerpts from Act I of Die Walkure.

The Rochester Philharmonic had 110 men on the stage for the opening concert, the largest personnel it has yet presented. The audience of 2,600 was enthusiastic and A. J. Warner, the chronicler of things musical for the Rochester Times-Union, wrote: "Some magic wand had been waved, for the concert to which the house listened didn't sound like the old Philharmonic. In its stead was a newly organized band in whose playing there was found an unaccustomed balance, a gain in tonal power and a response to the leader's baton that made the occasion the most thrilling in the orchestra's history. Mr. Goossens was at his top form and by puissant direction achieved something closely akin to a musical miracle by calling forth such a performance with the limited rehearsal time at his disposal."

Mr. Goossens will conduct a series of nine matinee concerts and several evening performances, concluding his season on February 15. In the intervals between his Rochester concerts he will fill engagements as guest conductor with the Detroit and St. Louis orchestras.

Jessie Fenner Hill Notes

Jessie Fenner Hill's studios are in full swing, with reports from the summer classes as follows: Helen Hosmer, soprano, and Clare Baudry, contralto, both from the The Crane School of Fine Arts of Potsdam, N. Y., prepared programs with Mrs. Hill during the summer session; J. Adele Puster was the soloist for the summer festival at Wayne, Me.; Tom Irving, bass-baritone, is on tour with one of the Public Theatre units; Eleanor Shaler and Harold Moffer are singing Sob Songs of the Gay Nineties throughout the city and Miss Shaler recently gave a program of similar songs over WEAF; William S. Johnston, possessor of a beautiful speaking voice, is back from a vaudeville tour with Viola Dana; Josephine Martino, concert soprano, is contracted to sing with the Judson Radio Corporation. Sheila Fryer, contralto soloist of the Collegiate Church St. Nicholas, New York, is also singing with the Judson Radio Corporation; Laura May Lehman is filling a position at Chazy, N. Y., as supervisor of music, which is to be the means for a concert career; Marian Munson is filling a similar position in Mount Vernon, and is at the same time busy with local professional engagements, having received high credit in the recent Atwater Kent contest, attaining second place in the New York district.

Elizabeth Bradish, who continues in her position as teacher of singing at the University of Vermont, Burlington, is in town working on her forthcoming series of concerts to be given in Vermont and upper New York State. Mrs. Bradish's pupil, Edith Start, won the New York State contest in the Atwater Kent contest.

Walter Mills Sings for the Clifton Music Club

The following is quoted from the Cincinnati Freie Presse: "The spacious ballroom of the Sinton Hotel was crowded with an enthusiastic audience. A flattering répute preceded the singer, Walter Mills, a member of the American Opera Company, and to judge by the applause he disappointed no one. He was announced as a lyric baritone. His voice is sweet, well placed and especially on the high tones of unusual beauty. He sang a group of old Italian songs followed by some songs by Schubert and Richard Strauss—one of the early ones entitled Im Ambendrot, which is seldom found on programs and is a composition so inspired and was so well played by the accompanist, Isla Hubener, that the impression was unforgettable and we cannot resist the temptation to print here the beautiful text of the song (the text follows). A Russian group by Gretchaninow was interpreted by Mr. Mills in a highly dramatic manner. The program terminated with selections from modern American song literature. The president of the club, Mrs. John A. Hoffmann, once more proved her excellent taste in the selection of this singer."

THEODORA SPONAGEL.

Concert at Art Forum Salon

Albert W. Meurer, concert management, presented an informal afternoon of Music Intime at the Art Forum Salon, Central Park South, on November 4. Rita Raymond, mezzo contralto, possessor of an excellent voice which she uses with much skill and intelligence at all times, offered selections which brought forth much applause to which she graciously responded by giving encores. Katherine Ives,

pianist, contributed several solo numbers in which a fine tone, brilliant and sympathetic in quality, proved a feature; she, too, was graciously received. Stefan Sobleski, baritone, gave several operatic arias in which he revealed a voice of good quality, substantial in volume. Louise Honinger furnished brilliant accompaniments.

Yascha Fishberg Please

On October 21, at the Educational Alliance in the Straus Auditorium, Yascha Fishberg, conductor, violinist and teacher of many successful pupils now appearing before the public, was heard in recital. He began his program with the E major sonata by Handel, continued with Mendelssohn's E minor concerto, and concluded his program with four numbers by Boris-Levenson. Mr. Fishberg is a thorough musician, and in his performance exhibited a tone of good volume and depth and excellent quality. His agility work was clean and clear and tone phrases were handled with charming grace. His interpretations are always artistic and show careful preparation. In his last group the audience was so pleased with the Hungarian Dance in B minor that a demand was made for a repetition to which he graciously responded. The entire program was a genuine treat and Raymond Bauman at the piano was excellent.

Flonzaley Quartet Honored on Farewell Tour

The Flonzaley Quartet is the recipient of many honors which are being showered upon it on its farewell tour. The members are usually greeted by a standing audience and

Meisle and Thomas in Pittsburgh

Kathryn Meisle, contralto, made a successful appearance recently in Pittsburgh when she gave a joint recital with Ifor Thomas, Welsh tenor, under the auspices of the Pittsburgh Art Society. That the event was a brilliant success was attested by the press encomiums granted these two artists. The Pittsburgh Press declared that Miss Meisle has one of those appealing voices that seem to get underneath one's skin. In commenting on her singing of the various numbers, this same critic referred to the grateful quietness and repression in her singing of the aria, *Printemps qui commence*, from Saint-Saëns' Samson and Delilah; to the poignancy in her reading of Mary Turner White's The Cry of Rachel, and to the rare charm that carried conviction in her singing of an old English melody of Purcell's. In fact, in all of her numbers she displayed a voice of rich fullness and exquisite tenderness that further endeared her to her many Pittsburgh admirers. As for Ifor Thomas, who was making his first appearance in that city, the critic of the Pittsburgh Press found that he possessed a voice that was at ease, nicely balanced, and that "went over." According to the same critic, Mr. Thomas was at his best in Massenet's *Ah fuyez*, douce image, from Manon, his top tones proving exceptionally brilliant; and he was perfectly at home in the Welsh numbers, which were sung with abandon, the richness and resonance of his voice, his diction and interpretations marking him as a true artist. Solon Alberti, as accompanist, gave artistic support to both singers.

Concert Management Annie Friedberg Notes

Yelly d'Aranyi plans to sail from Europe on the S. S. Majestic in time to arrive here on January 1. Her opening engagement is with the Springfield, Mass., Symphony Orchestra on January 15. Other appearances for the violinist are: January 18-19, Cincinnati; 21, Buffalo; 23, Washington; 29, New York; February 15-16, Chicago; 20, Ann Arbor, Mich.; 26, Hanover, N. H.; 28, Wellesley, Mass., and March 12, Boston.

Myra Hess also will arrive on the Majestic. In addition to her many solo appearances, there will be several joint recitals with Miss d'Aranyi. In fact, Miss Friedberg announces that Miss Hess is completely booked for the present season, and that there are also some twenty-two inquiries for dates for 1929-30.

Marie Miller, harpist, is busy fulfilling concert and radio engagements and also teaching. About ten of her pupils were heard at an intimate musicale at Miss Miller's studios on November 19.

Rene Maisond, tenor of the Chicago Civic Opera Company, sang Don Jose with success in the opening performance of Carmen, and when he appeared later as Lohengrin he was described by the press as "admirable."

Following his successful New York recital on November 2, Socrate Barozzi, Roumanian violinist, left for a tour of the state.

Carmela Ponselle Scores in New Britain

"Opening the series at the first recital of the newly formed Civic Music Association of New Britain, Conn., on November 11, Carmela Ponselle wore a gown of Colonial pattern with hoop skirt. Her smile was broad, infectious and she received a warm welcome. Opening the program with the aria, O Don Fatale, from Verdi's Don Carlos, this number was finely rendered. Carmela Ponselle revealed a mezzo soprano voice, vibrant and rich. Richard Strauss' *Juegnung* touched all hearts. She sang with great expression and resonancy of tone. The same exquisite projection was awarded to Schubert's *Die Almacht*, which followed. Four final numbers were given by Miss Ponselle, and among them was *Invocation to Eros*, by Jean Paul Pursteiner. The first flower of her art went into this song. It was affecting to the last degree. All in all the first concert of the New Britain Music Association was an outstanding event in the musical history of New Britain."

This was the comment of one of the local critics, and is proof anew of the success this artist is enjoying wherever she appears.

Van Hoogstraten Organizes Chorus

Following his return to Portland, Ore., as conductor of the Portland Symphony Orchestra, Willem van Hoogstraten started a new musical enterprise. He organized a large chorus, which he is training to give the major classic works, oratorios, cantatas, and particularly Beethoven's Ninth Symphony. Although not officially connected with the Portland Symphony, the chorus will be used by the orchestra for special works. Mr. van Hoogstraten also holds two classes a week under the auspices of the University of Oregon, the first a course in orchestral training "to teach the A B C of tradition, style, phrasing, etc." and the second a class for conductors, the members of which are given an opportunity to conduct the orchestral training group.

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MUSICAL CHARACTERISTICS OF THE FRENCH FOLKSONG

By Louise Arnoux, French Mezzo Soprano

The author of the following article, a noted authority and interpreter of French Folk Songs, is now on tour of the West and Canada.—EDITOR.

The musical treatment of the French folksong is not as simple as some people believe it to be, for it reveals a great variety of modes and rhythms. The reason for this lies in the fact that in a true folksong the "raison d'être" of the melody is to illustrate and enhance the text, and it therefore must follow the many nuances, colors, and rhythms of both prose and poetry.

As an illustration, we might take the "Briolage," an old folksong which the peasants used to sing when ploughing, to encourage their oxen. This is perhaps the most ancient of all our French folksongs, and was for a long time considered as sacred. The famous writer, Mme. Georges Sand, who had such an intimate knowledge of French rustic life and art, says of this song: "It is in fact only a recitative, interrupted and resumed. Its irregularity of form, its intonations, false according to the rules of musical art (the classical art of the Nineteenth Century), render it impossible of musical notation. It is none the less a beautiful song, so well suited to the nature of the work it accompanies, the allure of the oxen, the calm of the rustic landscape, the simplicity of the man who recites it, that not even a genius alien to the work of the soil could have composed it. And no singer other than a simple peasant of this country would be able to sing it."

"This is so true," comments Hugues Lapaire, "that even Julien Tiersot, so competent in such matters, has not succeeded at all in transcribing it." It is interesting to observe also that this song corresponds to the definition which Vincent d'Indy has given us of the chant populaire: "A sort of plainsong with prolonged cadenzas, which sometimes are brusquely interrupted, or end with a jump of an octave in a piercing and joyful cry."

In considering the musical modes of the French folksong, we find in addition to the major and minor six other diatonic modes. They are:

1. The Hypodorian (A Minor without G Sharp).
2. Dorian (E without accidentals).
3. Hypophrygian (G Major without F Sharp).
4. Phrygian (D without accidentals based on a dominant).
5. Hymolydian (F Major without B Flat).
6. The mode of the "Plain-song" (not comprised in the Greek nomenclature), based on the scale of D without accidentals.

Among these, two are of particular interest. The Hypodorian, of a virile but serene character, consecrated in ancient Greece to the cult of Apollo, god of light and harmony, symbolizes ideas of justice, order, spiritual and immortal principles.

The Hypophrygian, mode of enthusiasm, is consecrated to Bacchus, god of wine and revelry, and symbolizes passion, temperament, and the more material things of life.

It is interesting to note that according to the general characteristics of the people of a province, exuberant or calm,

rules, for a long time savant music subordinated the poetical rhythm to the musical rhythm. But in the folksong, as in ancient music (particularly up to the time of Homer), the length of the musical phrase was governed by the length of the verse.

Long before savant music began to use them, measures of five or seven beats and different measures intermixed were already found in popular music. When composers hardly dared to go beyond the phrase of four measures called the "carrure," popular music used freely members of two, three, four, five, six, and seven measures. Sometimes two symmetric measures would be separated by an isolated member of unequal length, as in the construction of the antique "strope."

The intimate relation thus created between the music and the poetic text of the folksong is particularly significant. In some provinces the conception of a purely declaimed poetry did not exist. All verses were sung, and often the dance came to play its part. An alliance of the three arts—poetry, music, and the dance—was thus constituted; a fecund conception which had produced in Greece the masterpieces of the "chant orchestrique." One knows of the custom of Breton students to sing verses while learning them, and the custom of the Breton poets to compose their verses to a melodic rhythm which they created or borrowed from the folklore.

Let me here cite Ronsard: "Poetry without musical instruments and the grace of one or several voices is in no way agreeable; nor are musical instruments agreeable without being animated by a pleasant voice."

This union between poetry and music created what we call in French the "musical debit," which was divided into several types:

Chant rudimentaire, using a very rudimentary melody, which sustains the verse and adds somewhat to it.

Debit of the Tragedian, related to the psalm singing used in tragedies and "disputes," or dialogues or contests of eloquence at marriage ceremonies.

The "Complaint," or narrative song poem, a degenerated form of the epic poem in which the melody is more accentuated.

The folk or popular song, in which the melody, while taking on a more definite and more independent form, remained intimately linked to the text, thus gaining in character and originality.

EXECUTION

From these musical characteristics of the folksong and their relation to poetry, we can easily deduce the manner in which they were sung and interpreted. They were, as we say in French, "dits" or recited, much emphasis being put upon the words and the accent, and it is that manner of ren-

(Continued on page 50)



LOUISE ARNOUX

we find one of these two modes used in preference to the other.

RHYTHM

The variety of rhythm in folksongs is still more remarkable than the variety in modes. In this, "savant" music has had much to learn from the folksong. Bound by its musical

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Philadelphians Enjoy Varied Musical Fare

Harriet van Emden Gives Recital—Horowitz Soloist With Matinee Musical Club—Chamber String Simfonietta Begins Its Season—Bach's Cantata, Sleeper Awake, Superbly Done

PHILADELPHIA, PA.—Harriet van Emden, of the vocal department of the faculty of The Curtis Institute, gave the first of this season's faculty concerts, in Casimir Hall at the Institute, on November 22. A large audience, composed of students and prominent members of the faculty, filled the hall, greeting Miss van Emden upon her appearance and after each program group with eager and resounding applause. This hearty announcement of their enthusiasm, on the part of the student-body, is a noticeable feature at these recitals, indicating their interest and aims which seem keyed to the highest pitch.

Miss van Emden's tone quality is one of beauty in all registers which cannot be too much emphasized, and in part is largely due to method. It also possesses an unusual depth for a lyric soprano and was varied in color, with a fine perception as to the character of each composition, all of course with a perfection of technic one would expect from an artist and instructor. This tonal coloring was particularly noticeable in the aria from *Arianna* by Handel, in the classic group, in those of the romanticists—Schubert's *An die Nachtigall* and *Litanie*; Schumann's *Widmung*; Liszt's impassioned *O Quand je dors*, and in the lilting *Papillon* by Fouldraine, and the buoyant, divinely hopeful atmosphere of Lalo's *Chanson de Alouette*. Many other numbers were also greatly enjoyed.

Harry Kaufman, accompanist and head of that department at the Curtis, exemplified the work as more than supplementary and a support, but as a necessary part to the whole, in the sympathetic shading and beauty of tone, a source of not only satisfaction but also delight to the singer.

MATINEE MUSICAL CLUB

The Matinee Musical Club of Philadelphia opened its thirty-fifth season in the ballroom of the Bellevue-Stratford, on November 20, with a program of unusual interest, as Vladimir Horowitz, that brilliant young pianistic meteor, was guest artist.

Mr. Horowitz occupied the entire second part of the program, much to the edification and delight of his audience. His opening numbers were Sonata in C major, and Capriccio by Scarlatti, in which the exquisite lightness of touch was marked. Following these came the great Chopin Sonata in B flat minor. To this Mr. Horowitz gave an original interpretation, although in keeping with the composer's ideas. A beautiful singing tone was evidenced in the Marche Funèbre, and of course perfection of technic in all parts. A Mazurka and the Scherzo in B minor, also by Chopin, were beautifully played. The soloist's amazing speed and clever pedaling were noticeable in the Scherzo particularly. The charming Serenade à la Poupee by Debussy, and the velvety Jeux d'Eau by Ravel added the modern touch, which was continued by the brilliant Capriccio in F minor by Dohnanyi. The audience was almost wildly enthusiastic, being loath to let him go even after a generous number of encores.

The first part of the program was given by club members. Veronica Swiergart sang *Am Meer* and *Der Erl König* by Schubert, in commemoration of this composer's centenary. She has a beautifully rich contralto voice which she uses artistically. As all musicians know, a large share of the success of the Erl König depends upon the accom-

panist; in this case Dorothea Neebe Lange contributed this feature with her usual ease and artistry.

Irene Hubbard, cellist, played *Kol Nidrei* by Bruch and Schumann's *La Source*, both with skill. Her fine technic showed to especial advantage in *La Source*. She was ably accompanied by Alice Wightman.

Minerva Kershaw Bower, soprano, sang songs by Rogers, Phillips and Manning, exhibiting a voice of power and wide range. Her accompanist, Leonore Hildegarde Witzemann, was also capable.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky, conductor, opened its third season most auspiciously with a splendid concert in the ballroom of the Bellevue-Stratford on November 21 before a capacity audience. This organization has been steadily growing in popularity with music lovers, due to the high ideals and excellent ability of its conductor, and the unquestioned equipment of the members—all Philadelphia Orchestra men. The programs are well chosen and planned, and beautifully worked out.

Handel's concert in G minor opened this concert, with Alexander J. Thiede (first violin), Domenico Bove (second violin), and B. Gusikoff (cello) playing solo parts superbly. The five movements—largo affetuoso, fugato, musette, allegro molto vivace and finale—were all splendidly interpreted.

The second number was the sonata No. 6 in B flat minor by Vivaldi, played here for the first time. B. Gusikoff had the difficult cello solo part and played it excellently. It is a charming composition and received an artistic reading. The strongly contrasting parts—largo with its rich melody, allegro in a lighter vein, largo expressivo still more deeply rich, and allegro giocoso in a rollicking mood were all brought out in detailed beauty. Mr. Gusikoff was enthusiastically applauded by the audience, conductor and fellow-players. The Schubert Adagio was also well played, offering another tribute to the composer in this hundredth year since his death. Two intriguing numbers by A. Dubensky—From Old Russia, and the humorous Gossips—drew spontaneous applause. These received their world premiere performance at this time, as they were written for and dedicated to the Philadelphia Chamber String Simfonietta. They are typically Russian, with some interesting harmonies. Closing the program was the Introduction and Allegro by Sir Edward Elgar, written for solo string quartet with string orchestra accompaniment. The plan is interestingly worked out and the orchestration clever. Like the others, it was beautifully read and played.

Mr. Sevitzky was recalled many times, while he, in turn, called his men to rise and share the applause.

CANTATA, SLEEPER AWAKE AT ST. JAMES

Bach's cantata, *Sleeper Awake*, was given at St. James Church on November 25, under the direction of S. Wesley Sears. The choir of men and boys was assisted by Mae Ebrey Hotz, soprano; Maybelle Marston, contralto, and Mr. Torr, tenor. Miss Marston and Mr. Torr very kindly and capably substituted for George D. Lapham, Jr., tenor, and Lester R. Paton, bass, who were suddenly taken ill.

The choruses, as well as the solos, were well sung, while the organ work of Mr. Sears was of even greater interest in following the myriad weavings and interweavings of the beautiful themes in Bach's distinctive way. The soloists' voices were of beautiful quality, and Mrs. Hotz' and Miss Marston's blended pleasingly in their duets. Mr. Torr sang the two solo tenor parts exceptionally well.

In the service preceding the cantata, the musical features were the Adagio, and the Fugue in C minor, by Bach, for organ, so delightfully played by Mr. Sears; the soprano solo, *My Heart Ever Faithful*, sung by Mrs. Hotz in a most artistic manner; and the Magnificat and Nunc Dimittis in B minor by Noble, well sung by the choir. M. M. C.

Boyle Piano Sonata to Be Heard in New York

George Boyle's sonata for piano will be included on Austin Conradi's program when he appears in recital at the Guild Theater in New York, on December 9. The sonata was composed in Baltimore in 1916 while Mr. Boyle was teach-

ing piano at the Peabody Conservatory, but appeared in print for the first time about two years ago. The composer has played this opus in Baltimore, Philadelphia and Washington, and at a recital of his own works at the MacDowell Club in New York.

This sonata is generally considered a more mature and significant work than his earlier concerto for piano and orchestra, of which Herbert F. Peyster wrote: "Some day a pianist with more than the average gray matter and initiative of his species will discover that George F. Boyle wrote one of the finest piano concertos of recent times and then local music-lovers may enjoy the opportunity of becoming properly acquainted with a most noteworthy composition." Ernest Hutchison and the New York Philharmonic played the concerto in Carnegie Hall with Mr. Boyle conducting.

Jean Kirk in Syracuse Faculty Recital

Hazel Jean Kirk has joined the faculty of the College of Fine Arts at Syracuse University this year. Miss Kirk is a vivacious, colorful personality, with lovely eyes that sparkle with an inexhaustible humor.

Her first appearance at this new post was in a series of faculty recitals which brought her added recognition. Isidor Goodman, in his review, stated: "Displaying thorough mastery over the violin and charming platform presence Hazel Jean Kirk . . . delighted a large audience. . . . Miss Kirk's program covered a wide area in the creative field, but she was always at home in her presentations of the theories of the writers, exhibiting at the same time a control of technic that enhanced the brilliancy of her several performances. The Nardini E minor concerto . . . can hardly be regarded as a work that radiates warmth. Miss Kirk, however, gave the three movements a personality that forced magnetism where otherwise there would have been more prosaic picturings. The Sinding Suite in A minor includes cadenzic interpolations that demand much subtlety in the fingering of the high registers. Miss Kirk gave these with true tone and musical clarity. Her chords were also harmonious throughout and the rapid passages vibrant and distinct. Two Wieniawski numbers were presented with the skill of the real virtuosa. The concluding group was made up of selections that called for many moods and much poetic thought. . . . While delightful in her playing and reading of the other compositions, Miss Kirk rose to real heights in her performance of the final selection, Hubay's paraphrase of the melodies from Carmen."

Tamaki Miura Charms Williamsport, Pa.

Tamaki Miura sang in Williamsport, Pa., on October 30 before one of the largest audiences of the season. The Gazette and Bulletin commented as follows on the popular Japanese soprano's singing:

"The largest audience which ever greeted a singer in Williamsport assembled in the Pine Street Methodist Church last evening to hear Mme. Tamaki Miura, Japanese soprano. Mme. Miura has a sweet voice and her enunciation is particularly clear. She appeared to the best of advantage in the two arias from *Madame Butterfly*, which is the opera in which she is best known to the stage and in which she has made a great hit. Her series of Japanese folk songs, sung in Japanese, also made a great hit with the audience."

The Sun was equally favorable: "A diminutive soprano, who possessed a charming and well-developed voice, coupled with unusual dramatic ability, appeared before an audience of more than two thousand people last evening when Mme. Tamaki Miura, Japanese soloist, was heard in the Pine Street Methodist Episcopal Church under the auspices of the Williamsport Ministerial Association. Opening with the dramatic *Hore Israel*, by Felix Mendelssohn, Mme. Miura gave evidence of the range and power of her voice, as well as conclusive proof of her interpretative ability. Followed by the lovely *Voi Cha Sapete*, one of Mozart's compositions, Mme. Miura encored with the familiar *Comin' Through the Rye*. Garbed in colorful Japanese native dress, with her hair built high and pierced with chrysanthemums and brilliant pins, the petite soprano made a startling impression. Between groups she was presented a huge bouquet of yellow chrysanthemums and appeared for her final numbers holding one of the blooms."

Mme. Miura will give a recital at the Japanese Y. M. C. A. at International House in New York City on December 1.

Pierre Harrower Opens Radio School

The Radio School of Music has recently opened in New York City under the direction of Pierre Harrower, a pioneer in the radio field and one of the original members of Roxy's "Gang."

There is microphone installed in the studio. The students sing into the microphone and their voices are recorded on a dictaphone recording device that accentuates every defect and shows them the faults in their production. The records are kept, and every few weeks the students make another recording of the same song for the purpose of watching the improvement in their voices.

In addition to this advantage, Mr. Harrower permits his students really to sing over the air every Wednesday evening from station WABC, and to make stage appearances once each week at a theater in a suburb of New York City.

To sing properly over the air requires training in this new field. Mr. Harrower's students have the opportunity to receive a thorough training and get the "feel" of singing to the countless millions of radio listeners—the world's greatest audience today.

Philadelphia Conservatory Notes

Students of the Philadelphia Conservatory of Music, Mrs. D. Hendrik Eberman, managing director, will give a recital in the concert room of the conservatory this evening, December 6.

An informal musicale by Mme. Samaroff's master class was given on December 3 at the conservatory.

Hans Kindler has started his teaching at the school for the season 1928-29. Benjamin Gusikoff is his assistant.

HENRY F. SEIBERT



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Town Hall Bulletin.

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Nettie Snyder to Make Her Home in America

Although Confessing to a Great Love for Italy,
Well Known Vocal Teacher Decides to
Establish Herself in This Country

The return of Nettie Snyder from Italy revived memories of that land of the blue skies, where Miss Synder had a villa in Florence. This city is one of the most interesting in Italy and from what Miss Snyder casually told the writer her villa must have been one of the most charming in its environs. Located high on one of the Florentine hills, it is called the Villa Galileo, home of the great Florentine sculptor, where many mementos of his great art were left. Miss Snyder had the place completely renovated and modernized and then threw it open to those who would enjoy its beauties and vocal instruction under her guidance.

Those who have visited Florence can imagine what it would mean to study under the influence of its artistic environment, and those who have not been there but who can close their eyes and picture the surroundings, are envious of all who had the opportunity of stopping at Villa Galileo. "I could step out on the terraces and gaze over all Florence," mused Miss Snyder, "and when I would go out to stroll I would meet the family of Leo Dietrichstein, who lived next door, and we would glory in the privilege that was ours in living in such a beautiful land. From my grounds I could spot the Villa Caruso in the city."

"Living in Italy is not, however, as simple as it was. In earlier days one thought of Italy as a haven from high prices; today you will find that prices are comparatively the same as in America, and the only thing that is cheap is labor, and America is chiefly responsible for that."

"You need not ask me what I think of Mussolini for I will tell you of my own accord. I believe he is one of the greatest men who have ever lived. Those who have not been to Italy before and after the war cannot fully appreciate just how great he is, for it takes a deep understanding of economic conditions in Italy to grasp what he has accomplished."

Miss Snyder did not limit her enthusiasm to Italy; before embarking for America she visited in Paris and London, and about the latter city she waxed eloquent. The speaker felt that the real reason that the great city of London seemed improved over the time when she was there before, is that the Londoners are "Americanizing London!" Surely that is reason enough for any city to appear improved, for, as Miss Snyder emphatically explained, no matter how much she loves Europe, she loves New York best.

Before reopening her studio in the metropolis Miss Snyder went to St. Paul, Minn., for a short visit. Soon she will have all her forces at work in guiding the artistic fates of those who will be under her tutelage. She has made up her mind that all are to work hard because without work there is no real accomplishment. The sad part of the whole affair is, she claims, that good singers are scarce today because the student does not want to work. This fact Miss Snyder is determined to overcome, and by just looking at her one surmises she is a personality who accomplishes what she sets out to do.

Ilza Niemack "Indeed a Great Artist"

The concert which was given at the Danbury High School auditorium on November 15 was declared by the critic of the Danbury Evening News to be one of the best ever given in that city. Ilza Niemack was the violin soloist on that occasion, and in commenting on her part in the program the reporter for the Danbury Evening Times had the following to say in part: "When Miss Niemack walked onto the stage to play her first number, the audience exclaimed, for she has a charming personality which seems to radiate friendliness. She is as graceful in manner as she is as a musician. For her first number she had selected the popular concerto in D minor by Wieniawski. She then went to the rapid cadenzas of the Ramanza, and then A la Zingara. At the end of each number, the listeners applauded vigorously for she exhibited perfect technic. With her second group came in instant regard for the young artist. Included in this group was a composition written by herself, Water-lilies. She then showed that she was not only a violinist, but a musician. Her consummate overtones, finished technic, and deft, sure fingerwork was something to marvel at. In her third group was Bazzini's Round of the Goblins. It has a short, sharp finish, and as she completed that last staccato phrase without any ado, the audience remained silent for a few moments, then applauded with all the vigor of those who have just been under the spell of the perfect entertainer. . . . All through the auditorium the people were discussing this talented young lady who at the age of twenty-one could capture and hold those who could appreciate good music. She is indeed a great artist and will probably be ranked as one of the greatest artists in a short time, for her work shows that she is not satisfied with her present success, but is striving always to achieve greater things."

Little Theatre Opera Company to Give Fledermaus

Vienna's famous waltz opera, Die Fledermaus by Johann Strauss, will be the second opera of the season of the Little Theatre Opera Company opening at the Brooklyn Little Theatre, Monday evening, December 10, and at the Hecksher Theatre, Manhattan, Monday evening, December 17.

This opera, which in Europe is as popular a piece in the operatic repertoire as Carmen is here, will be produced in its new version by Lawrence Langner and Robert A. Simon. It will be the first time the Langner-Simon version has been performed.

The first opera, Robin Hood, is an American work; the second, The Bat, is Viennese; the third, The Merry Wives of Windsor, German; Djamilah, French; Phoebus and Pan, German; the Elixir of Love, Italian, and the final bill, The Chocolate Soldier, Viennese. All of these operas will be sung in English and belong to the opera comique literature to which the company is definitely confining itself.

Oscar Seagle

California Tour

March-April, 1929

Pauline Gold, Accompanist

Press Comment—MR. SEAGLE'S NEW YORK RECITAL—November 17, 1928

NEW YORK AMERICAN

OSCAR SEAGLE WINS ACCLAIM AT TOWN HALL

**Masterful Interpretation Gains
Well-Merited Reception;
"Gioconda" Opera Delights**

By LEONARD LIEBLING

"What do you mix your paints with?" someone asked Whistler.

"With brains," replied that epigrammatic wielder of the brush.

The singing of Oscar Seagle, baritone, at his recital yesterday afternoon in Town Hall, also was mixed with brains, and some of the other ingredients were art, taste, flawless diction and intonation, and the expert vocal generalship that comes only from long and high experience.

That experience was gained with honors by Seagle for many years in recital, oratorio, opera, and as one of the leading vocal pedagogues here and abroad.

With singing organ not sensuous and lacking in native resonance, Seagle gave a masterful demonstration yesterday of how to color and modulate tone into the expression of any mood called for by his programme of old and new French numbers, German Lieder classics, Irish folk airs, and modern songs in English.

The repose of the confident artist, with the resourcefulness necessary to manipulate the voice to every interpretative need, was illustrated strikingly by Seagle, particularly in the modern French pieces, in which Debussy's "Green" and "Recueillement" and Hue's "L'ane Blanc" revealed exquisite delicacy of atmosphere and beautiful moulding of phrasing.

Then came striking contrast with a rousing dramatic delivery of a Massenet aria from "Roi de Lahore" and the fervently felt and broadly declaimed "Bussleid," by Beethoven. The "Caeclie" of Strauss was a gem in musical understanding and poetical suggestion.

Seagle won warm response from a representative audience. His piano accompanist was Pauline Gold.

NEW YORK TIMES

SEAGLE, BARITONE, DELIGHTS BIG AUDIENCE

Gives Among His Encores "Lindy Lou," Which He Sang at His Debut Twenty Years Ago.

The artistic singing of Oscar Seagle, baritone, in his recital yesterday afternoon in the Town Hall delighted a large audience, many of whom remained at the close of the program to applaud this favorite artist until he added a half-dozen encores to the printed list.

MORNING TELEGRAPH

By CHARLES D. ISAACSON

OSCAR SEAGLE

There need never be any excuses made for a musician who can give as much real pleasure as does Oscar Seagle in "Meine Liebe ist grun," of Brahms, and "Standchen," of Schumann.

At the American baritone's concert in Town Hall, yesterday afternoon, these two numbers were the shining examples of the recitalist's art. They were done with a beauty that any singer would find difficult to rival.

The Brahms lied was the finer of the two.

It was done lightly, with the syllables on the tongue-tip; it danced its brief and sunny way in youthful naivete and optimism. From the point of view of the interpreter one may declare the mood to have been captured. From the view of the vocalist Mr. Seagle chiseled a perfect gem. In the Schumann "Lullabye" Mr. Seagle produced some beautiful legato tones.

I mention these supremely successful moments because one who listened to the French group with the somewhat strained tones of Debussy, Chausson, Hoe and the Old French might not expect it.

The rendition of the "Le Roi de Lahore" aria was sturdy and virile.

Mr. Seagle's song recitals in the midst of his busy season of teaching could well be made fragrant.

The baritone concluded his program with a group of songs of English text, including two old Irish folk melodies, one of Horsman, Nocturne of Olds, Rhapsodies of Campbell-Tipton, and Typhoon, dedicated to Mr. Seagle by its composer, Le Roy.

Piano accompaniments were played with excellent discretion and taste by Pauline Gold. When all women handle accompanying as well as Miss Gold, nobody will discount their presence.

NEW YORK SUN

Oscar Seagle Gives Recital at Town Hall

Oscar Seagle, baritone, gave his first recital of the season at Town Hall Saturday afternoon. He offered a delightfully arranged program consisting of three groups, namely, French songs, old and new, and ending with the excerpt "Aux Troupes du Sultan" from Massenet's "Le Roi de Lahore," German lieder, old and modern, and old Irish and present day American selections. Practically every number listed could have been repeated and many were.

Le Roy's song "Typhoon," dedicated to Mr. Seagle, was listed in the final group, but not sung until at the end of the program, when the recitalist, singing the lyric from notes, used it at once for an encore.

More encores followed and then, when but a fraction of the large audience was left in the hall, Mr. Seagle suddenly made a little speech. He thanked his auditors for having given up the out-of-door attractions of a glorious day to come and hear him sing. That with the smaller number of the audience now in the hall he felt it was all in the family and would sing for them songs as might be requested.

The numbers in this little postlude recital included Strickland's "Lindy Lou" and the spiritual "Swing Low, Sweet Chariot." Mr. Seagle displayed in his delivery throughout the recital his musical mastery of voice production and style. He was equally at home in different schools and tongues, though there was a significant high light of beauty hanging over his French interpretations of Debussy's "Green" and "Recueillement" and the operatic excerpt by Massenet.

Among the lieder were Schumann's "Staendchen," which brought bravos and was repeated, and Strauss' "Caeclie," which could not have been more splendidly sung in New York at any other time. A factor in the recital conducive only to artistic results was the playing of the accompaniments by Pauline Gold.

THE CHRISTIAN SCIENCE MONITOR

Talk of seriousness, an artist unsurpassed in that regard is Oscar Seagle, the baritone. With Pauline Gold playing his accompaniments, Mr. Seagle appeared at the Town Hall on the afternoon of Nov. 17, presenting works in French, German and English. Now let us with absolute assurance declare that no French singer of this day or any other ever outdid Mr. Seagle in correct interpretation of French vocal music. No man, though he had all the training the Paris Conservatory could give him and all the experience the Parisian concert halls and opera houses could afford him, ever yet surpassed Mr. Seagle in authentic promulgation of the Chausson, the Debussy and the Massenet idea. And

he an American. This is altogether too much. Mr. Seagle might have made a slip somewhere in word or color, just for Brother Jonathan's sake. But no; linguistically and impressionistically, he was impeccable. He was just as free, again, from artistic frailty in his German songs, with Beethoven, Wolf, Brahms, Schumann and Strauss for his composers. He might, in criticism's behalf, have been careless a thirty-second note's worth in his attack on the opening phrase of "Meine Liebe ist grun," and he might have been ever so slightly exaggerated with accent or inflection at the climax of that piece, for Brahms invites a breaking of bounds there. But still, no; his performance continued flawless.

A few dates yet available
for the Pacific Coast Tour.

L. E. BEHYMER

Management

Los Angeles

Personal Address: 302 West 79th Street, New York

December 6, 1928

SUMMER IMPRESSIONS OF PARIS, BERLIN, DRESDEN AND MILAN

Center of European Radicalism Shifting to the East.

A French Prime Minister Fetes German Musicians—Berlin a Red Center—The Dresden Opera
—Youth in Milan

BY LAZARE SAMINSKY

My last impression and observations of the Franco-German "peace" received in the Rhineland in 1922, the tense hatred in subterfuge and open fight between the peacemakers still hung over me, and when I came to Europe this time, I was immediately struck by the change.

My first hours in Paris were greeted by an invitation for a luncheon and reception in honor of Dr. Franz Schalk, director of the Vienna State Opera, and Mrs. Schalk.

Extraordinary success of the Viennese at the Paris Grand Opera preceded the function. I came to it filled with enthusiasm after having heard the most finished and artistic performance of the Mozart and Wagner operas under Dr. Schalk and Robert Heger, another famous Viennese conductor who had recently had great success in London, too.

The elite of Paris' artistic and social circles, the great Liberal leader and mathematician, Paul Painleve, late Prime Minister and now War Secretary of France; Paul Clemenceau, senator and younger brother of the "Tiger"; the Austrian Ambassador, Dr. and Mrs. Schalk; Dr. Heger, some members of the Austrian and German Embassies; the Countess de Nodiles, famous writer; Mme. Steinhoff, niece of Edouard Herriot, another Prime Minister; the celebrated French musicians, Alfred Cortot, Albert Roussel, Florent Schmitt, Walter Straram; A. Mangest, director of the Ecole Normale; Serge Koussevitzki; Boris de Schloezer, distinguished critic, Mrs. Harold McCormick (Mme. Walska), and other notable people gathered at that delightful affair, having the erudite and amiable Dr. Henri Prunières, editor of the Revue Musicale and noted friend of foreign musicians, as its master of ceremonies.

There was a touch of true humanity in the gentle greetings addressed by Mr. Painleve to Dr. Schalk, Dr. Heger and all Austrian and German musicians present.

The informal hour after the luncheon was an adorable postlude. I had the pleasure of conversing with Mr. Painleve and we recalled the famous words of Leibnitz, "Music is an exercise in arithmetic performed by the mind which does not realize that it is calculating."

In my capacity of a retired mathematician, I told Mr. Painleve that we both are particularly fortunate to be able to enjoy "cette singulière et belle alliance," as the Minister put it, that of music and mathematics.

This affair was followed by a flood of festivities given in honor of Wilhelm Furtwängler after his stirring victory in Paris with the Berlin Philharmonic, and to Bruno Walter, whose exquisite mastery and supreme musicianship were greatly to the taste of the Paris musical world.

RADICAL ACTIVITIES VANISHING

Together with that extraordinary revival of interest in foreign music and musicians, I have found in Paris a further decrease in activity and influence of the professional radicals. Their former grip over the Paris concert life seems to be completely lost. The performance of two vigorous choral works admirable in many respects, that of Honegger's Judith and of Milhaud's Choéfes, provided the only strong silhouettes in the dull display of the radical busybodies.

Two valuable organizations doing a quiet and discriminating propaganda of the new music are the Revue Musicale, whose magazine and concerts are directed by the above mentioned eminent writer and lecturer, Dr. Henri Prunières, and the Walter Straram Symphony Concerts. They have always entertained a most benevolent attitude toward foreign composers, American included; they have fought ardently against the post-war chauvinistic clique, those dark forces which formerly engineered such ugly deeds as drowning Malipiero's Sette Canzoni in Paris.

The Straram Symphony, led by that fine and subtle musician, Walter Straram, present in their program a comprehensive picture of the world music. Their orchestra, the finest in Paris, is in constant demand for almost all foreign guest conductors' appearances. During the week that I conducted the Straram players, the orchestra played also under Bruno Walter, Straram, Stravinsky and Honegger, and they scarcely could arrange for any adequate rehearsals with everybody.

Among the most interesting younger French composers coming to the fore, I would name Daniel Lazarus and Raymond Petit, well known to and much liked by the host of young American musicians staying and passing through Paris. Daniel Lazarus is a brilliant musician and highly gifted composer, author of a ballet, Krishna, given in Paris and Bordeaux, and an opera, L'Illustre Magicien, which is to be given next season in Bruxelles. He recently married Ariadna Scriabine, the daughter of the great Russian composer and niece of the Paris critic, Boris de Schloezer. This links him also with the tremendous Russian artistic and social circles in Paris.

Raymond Petit, composer of the Cantico del Sol for voice and orchestra (text of St. Francis of Assisi), successfully performed at the Frankfurt Festival last season, is leaning in his composition to religious subjects. He has distinguished himself also as a lecturer and writer on aesthetical problems.

BERLIN GROWS RED OVERNIGHT

The staid and conservative Berlin is now enjoying its honeymoon of radicalism. The German musical crowd is

precisely in that stage which the Paris and New York progressives have already abandoned. I mean the stage of considering Wagner and Debussy hopeless "have beens" of looking reverently at every jazzberry and being unable to enjoy a piece of music written in less than three keys or not sufficiently flavored by slapsticks and police whistles.

It was amusing to find that some of the most conservative and peaceful Berlin musicians, the Brahminians of yesterday, had transferred themselves all of a sudden into the camp of the noisiest and most ferocious radicals ("tout comme chez nous!"). The real value of that "brou-ha-ha" is the publicity given to the modern music activities. The German masses are really growing interested in new music



LAZARE SAMINSKY,

who recently made his first appearance in Berlin as composer and conductor, at the invitation of the International Society for Contemporary Music. Mr. Saminsky will conduct at the first concert of The League of Composers' New York season, on December 19.

and with their high musical culture they will soon discriminate between valuable works born today and rubbish.

This visit being my first appearance in Berlin as composer and conductor, at the invitation of the German Section of the International Society for Modern Music, I had an experience which filled me with great admiration for the profound interest in music of a German crowd and for the thoroughness of German musicians.

To see the hall of the old Singakademie packed at a concert of unknown works, to see the marvellous musicians of the State Opera Orchestra take their parts home for study—that was very extraordinary experience, indeed. The latter thing never happened to me yet, either in Paris, New York or Petrograd.

JONNY, AND OTHER NOVELTIES

At last I have heard Krenek's Jonny Spielt Auf, at the Städtische Oper, excellently conducted by the very gifted, nineteen-year-old Hans Levy Diem, pupil of the distinguished director of the Opera House, Bruno Walter; the staging by Karl Heinz Martin was also very vivid and witty. I do not understand how they managed in Paris to sink this brilliant opera-buffa, for I sat through an evening of superhuman enjoyment, thrilled by the extraordinary verve, humor, temperament, devilish whim and theatrical cleverness of the astonishing Krenek piece. Nothing composed in our days matches or ever will match in faithfulness and adequateness of presentation that diabolical picture of the Modern Metropolis, rhythm-mad and pleasure-intoxicated.

Beside this, the unheard of success of Jonny Spielt Auf lies in his remarkable conception of the main character. Not in the negro idea, indeed (it is in no way essential), but in the whimsical revival of the Dapper Tutto image from the Tales of Hoffmann.

Jonny putting in his malicious nose everywhere, disseminating mischief with truculent and wicked gaiety of a true Satan is nothing but a reincarnation of the devil-doctor. Offenbach's genius is much more behind Jonny than Hartzen's jazz feasts.

Living while there in constant communion with the progressive Berlin circles, I met a phalanx of most interesting personalities, among whom I would name the brilliant young Berlin conductor, now director of the Dusseldorf opera, Jascha Korsten, who distinguished himself last season by musical preparation and rehearsal of the entire Frankfurt Festival; also Karl Rathaus, the highly gifted composer, who has lately come to great prominence in Germany and Austria; and the very talented and active musical writer and organizer, Hanns Gutmann.

Karl Rathaus, whose Overture was recently conducted by Furtwängler with great success, is an Austrian and a pupil of Schrecker. He is the author of two symphonies, played at the Tonkünstlerfeste in Frankfurt, two quartets, a ballet, Pierrot, staged in Berlin, Antwerp and Leipzig, a Tanzsuite conducted by Kleiber, etc.

Hanns Gutmann, a very young man of great promise, a Heidelberg University graduate and pupil of Leichtentritt and Krenek, is already an active contributor to half a dozen of important Berlin and Prague papers; he is now doing research work in the delectable field of the Italian court music of the fourteenth century.

I must not fail to mention the young and very gifted pianist-composer, Karl Uhlrich Schnabel (son of Artur Schnabel), who participated in my Berlin concert. His emi-

(Continued on page 40)

"Mr. Gunster burst like a meteor upon his audience. His is a robust voice, far from the common thin tenors."
—Allentown Morning Call.



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New York Reviewers Hail

RALPH WOLFE

"A Pianist of Prizeable Qualities"

At His Town Hall Debut

November 24, 1928

Mr. Wolfe revealed himself as a pianist of various prizeable qualities. His attitude toward his art is serious, devoted, self-effacing. His performances are characterized by intelligence and an interpretative plan suggesting ambitious study and sober reflection. He was able to demonstrate in his first number, the F minor variations of Haydn, that he has mastered some of the most vital secrets of tone color, of a sustained and songful legato. Moreover, the charm and delicacy of his passage work provided an ingratiating element.

There were many arresting features of rhythm, tone and general conception in Mr. Wolfe's presentation of the other compositions on the program—Beethoven's "Appassionata," the Brahms waltzes, op. 39, and a dispensation of Chopin. His further appearances will be awaited with interest.

—Herbert F. Peyster, New York Evening Telegram.

RALPH WOLFE GETS OVATION

Virginian Pianist Impressive in Town Hall Debut

Ralph Wolfe of Virginia, already an artist at the piano, appeared at the Town Hall yesterday afternoon in what was declared to be his "debut" recital in New York. A protege of John Powell, from his native Richmond, he had graduated here with a Juilliard fellowship and for some years had studied abroad . . .

It is rare to hear a forceful pianist gifted with delicacy of touch to command the keyboard's utmost dynamic shadings in the compass of a phrase. Equally unusual was a contrapuntal lifting of inner voices from the interwoven harmonies. Here, in brief, was piano playing of a vital and vivid sort, a personal reading of the Beethoven in speaking moods, a captivatingly playful treatment of the leonine Brahms.

Mr. Wolfe made his most remarkable effects in recapturing the moonlit fantasy of Chopin's hackneyed D-flat minor nocturne, while the crisp, flexible tempo of the ensuing mazurka was matched in as fresh a reading of the A-flat polonaise. The artist, absorbed in his music, showed a modest surprise at applause that grew to a standing ovation as the afternoon ended.—*New York Times*.

Mr. Wolfe is primarily a poet. His fingers are as sensitive as his mind, and sometimes he permits his feeling to push tradition from the keyboard. Such mannerisms as he has acquired come obviously from complete absorption in his work, and many of the liberties he takes with tempo and phrasing are logical and beautiful in themselves.

—*New York Herald Tribune*,

Mr. Wolfe distinguishes himself from the average pianist by his technical equipment, beautiful tone, clarity, intelligence and feeling.

Haydn's Variations in F Minor opened Mr. Wolfe's program. He played with good taste and spirit, and won a great deal of well-deserved and sincere applause.—*New York Morning Telegraph*.

Made a complete success through his unusually developed musicianship and technical qualities. He was received enthusiastically by the audience.

—*New York Staatszeitung*,

A Reputation Firmly Established in Europe

VIENNA

Wolfe will certainly take his place among the pianists of the highest qualification.—*Dr. Hans Kappeler, Sonn und Montagszeitung*, Dec. 26, 1927.

Here is an artist who knows what he wants and above all he really wants something.
—*Wiener Neueste Nachrichten*, Dec. 30, 1927.

We met with an excellent pianist of fine musicianship and complete knowledge of the art of tone production.—*E. B.*—*Neues Wiener Journal*, Dec. 16, 1927.

Wolfe is a praiseworthy virtuoso who fortunately is also a thinker.—*R. K.*—*Wiener Allgemeine Zeitung*.

MUNICH

Ralph Wolfe is a brilliant musician, full of temperament and with an excellent knowledge of tone production and possessing strong rhythmical feeling.—*H. Rn.*—*Munchner Neueste Nachrichten*, Nov. 24, 1927.

Ralph Wolfe made an excellent impression. Under his hands, Beethoven's Appassionata reached monumental heights.—*Dr. G. G.*—*Munchner Zeitung*.

Wolfe's reputation as an important pianist was brilliantly upheld by his recital here.
—*Vor Ba.*—*Munchner Augsburger Abendzeitung*, Nov. 24, 1927.

SALZBURG

Wolfe is already a complete master of tone production.—*A. B. P.*—*Salzburger Wacht*, Oct. 26, 1927.

Mr. Wolfe has chosen to play the

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—Ralph Wolfe,
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New York Concerts

November 26

Nina Koshetz

Nina Koshetz gave a recital at Carnegie Hall on November 26 before a large audience, after having made an appearance this season in the same hall with the Philharmonic Orchestra on Election night. She sang songs from many schools and in several languages and sang them all with the understanding which she has exhibited at past appearances and with the fulness and sweetness of voice that contributes to the charm of her renditions. She is a thorough artist by birth and training, and she has, too, a temperament that is compelling and seems at times to sweep her before it as it does her audience. It would be difficult as well as unjust to try to point out which of the songs she sang were the most effectively done. She sang Mozart's Violet beautifully and the other Mozart songs with that variety of mood and nuance which they demand. The same is to be said of her interpretation of Spanish works and also, of course, particularly of the Russian songs, two of which had to be repeated. Such a wealth and depth of passion as Mme. Koshetz puts into her work is rare indeed, and it is not surprising that her audience rises to it and gives her the thanks of noisy appreciation.

Lucie Caffaret

Lucie Caffaret, pianist, who was heard on several occasions in New York last season, gave a recital at Town Hall on November 26. She played a program beginning with Bach and ending with the Danse Macabre of Saint-Saëns, arranged by Liszt. Between these were pieces by Chopin, Rameau, Couperin, Mozart and Liszt's B minor sonata. Miss Caffaret delighted her audience with her extraordinary technical facility and immense bravura. She has a vivid and fiery temperament that holds the attention and gives thrill after thrill from the first note to the last. She is able to produce pianissimo that savors of the delicacy of the harp or the harpsichord, and to pass through infinite gradations of tone and color to a thunderous fortissimo without ever losing the clarity of her touch or the sense of formal design in the music she elects to interpret. She is altogether a magnificent pianist and proved to be a revelation to her audience of this year as she did last year. It is rare that an artist welds poetry with force so happily as does Lucie Caffaret.

November 27

Philadelphia Symphony

Leopold Stokowski appeared for the last time, until the spring, at the head of the Philadelphia orchestra, a body of musicians which he has brought to enviable heights. To put one's finger on the factor which enables this conductor to achieve the tone quality which prevails at these concerts is an impossibility; at work are a great number of qualities, the sum total of which amounts to nothing less than genius.

The Bach B minor suite is superb music; it is music rich and of happy mood. Its sprightly dance forms are always classic and pure. Mr. Stokowski moulded the orchestration

into fine proportions and beautiful lines. Followed the delicate and almost tragic E flat minor Prelude, which, as played on this night will be hard to excel. The mystic mood was beautifully projected by the violins, and the arranger has given to the harps the opportunity of making some delicate effects which serve to intensify this very mood.

The novel parts of the program were in the Dances Africaines of Villa-Lobos, a Brazilian who, while new to this country, has made an impression on Europe. One heard him as a composer of decided rhythms though hardly original in harmonies. The chief asset of this music is that it is fresh and stimulating, in fact elemental, reflecting the psychology of a weird people. One does not look for esthetics in that which comes from the African, and in this there is no disappointment in what Villa-Lobos offers us here.

The other novelty was a composition by Yves de Cassiniere, and strangely enough in spite of its title, Hercules et les Centaurs, the work resembled in pulse the music of Villa-Lobos. Its distinguishing mark is dissonance that actually hurts.

Perhaps all this ribaldry was a momentum for greater inspiration to the conductor, for he gave a reading of the Prelude and Finale of Tristan such as it has seldom been given us to hear before. It left the sophisticated New York audience of the Philadelphia Symphony mute for a few moments after its completion.

Katherine Bacon and Herbert Heyner

The elegant but "homely" concert salon of Hotel Barbizon was well-filled to hear Katherine Bacon, pianist, and Herbert Heyner, baritone, who gave a very interesting and varied program, assisted by Anne Gillen, organist. Miss Bacon plays with commanding authority and poise, and her tone is always beautiful; she is incapable of forced roughness, and in consequence her Bach-Busoni choral preludes brought singing German hymns, set off by coloratura figuration, beautifully played. A sparkling, clean-cut Mendelssohn scherzo, and Ravel and Albeniz pieces concluded her offerings, which were followed by most appreciative applause. Mr. Heyner sang Handel songs withunction and humor; modern English songs and gypsy songs from Bohemia, Russia and Hungary, with appropriate vocal and facial expression, in certain instances accompanied by stage acting. Madeline Marshall played splendid accompaniments. Miss Gillen played Grieg's To the Spring with gracefulness and expression; she is regularly heard at this hotel.

Harold Triggs

Harold Triggs, American pianist, made his New York debut in the Town Hall in the afternoon and created a most favorable impression. Among the larger works on his program were the Beethoven Waldstein sonata, a sonata by Scarlatti, the Scherzo, opus 20, and the fantasia in F minor of Chopin. The playing of all these was marked by fine musicianship and technical skill. It was not only as a pianist, however, that Mr. Triggs scored with his audience, for he also gave evidence of genuine talent in his performance of three of his own preludes, set to poems by Hervey Allen, John Gould Fletcher and Amy Lowell. Other composers represented on the program were Henry Purcell, Respighi, Godowsky, de Falla, Rachmaninoff and Liszt.

Mr. Triggs received his education at the University of Chicago, where he studied at the Bush Conservatory with

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Julie Rivé-King and Jan Chiapusso. Since 1924 he has studied with Josef Lhevinne at the Juilliard Graduate School.

Christopher Hayes

On Tuesday evening, November 27, at Steinway Hall, a large and appreciative audience gathered to hear the noteworthy recital of Christopher Hayes, tenor. Beginning his program with Haydn and Handel, he continued with numbers by Schumann, Franz, Brahms, Wagner, Aubert, Hahn, Cui, and Gretchaninoff and concluded with a group of four English songs. In his singing Mr. Hayes revealed a voice of unusually fine quality, plenty of volume and brilliancy, which he used with skill and intelligence at all times. It was indeed unusual to hear a young singer whose vocal qualities are so uniformly good. As an additional asset, Mr. Hayes is an interpreter of merit, and also possesses fine stage presence. Several encores were demanded throughout the program, to which Mr. Hayes graciously responded. Betty Schuleen at the piano was a capable assistant.

November 28

Philharmonic-Symphony

(See report on page 7)

Plaza Artistic Morning

The twenty-sixth Artistic Morning of the Plaza Hotel attracted a large gathering on November 28. The program, novel indeed, had for its principal attraction La Argentina, the sensational Spanish dancer who is the vogue of the hour. She was seen in five varied numbers in which she again fascinated and won the admiration of her audience.

La Argentina's power has been discussed in these columns in detail. It is timely now to add that she continues to play to sold-out houses, and one and all title her "a superb artist."

With the sympathetic support of Carmenita Perez, pianist, who works in absolute harmony with the dancer, La Argentina was a vision in white and black lace; she used Albeniz' music for her Cordoba dance. Here she once more revealed her marvellous use of the castanets. In the Fire Dance to De Falla's music, originality was shown, and in the next one, La Garterana (music by Guerrero), the humorous side of her art. Dance No. 5 (Granados' music) was fascinating in the extreme, but more dramatic was the La Corrida (Impressions of a Bull-Fight).

La Argentina's offerings were so contrasted in mood as to lend lively interest and the audience received her with the same enthusiasm that has marked all previous appearances.

To add to the Latin atmosphere of the morning's program, the Tovar Mexican Players, Hector De Lara, baritone, and

(Continued on page 21)

WILHELM BACHAUS

LATEST OPINIONS OF THE LONDON PRESS

Schubert Recital

"Bachaus' performances were, as usual, masterly; tremendously vital and passionate in the opening Allegro of the said Fantasia, exquisitely tender in the lyrical Adagio, powerful again in the finale. And nothing could have been more poetic and beautifully proportioned than the pianist's readings of the immortal 'Moments Musicaux.' These are insidious traps for the unwary sentimentalists. But Bachaus is never unwary, and he is no sentimentalists; so all was well."—*Daily Telegraph*, Nov. 12, 1928.

"He played the Moments Musicaux and two of the Opus 142 Impromptus with the utmost simplicity . . . with that immaculate technique, that mingling of grace and strength, that supple rhythmic sense which are peculiarly his. This was a most refreshing recital."—*Morning Post*, Nov. 12, 1928.

"To hold the attention of an audience through the length of these works, and to counteract any feeling of their diffuseness by lively rhythm and the apparently spontaneous discovery of those charming surprises which Schubert has up his sleeve at every other moment, is a remarkable feat.

"We felt that Schubert's piano-forte music had been played in a manner worthy of the occasion and had been represented in all its aspects of charm and tenderness, of pathos and of humor. . . ."—*The Times*, Nov. 12, 1928.

Beethoven Recital

". . . The restricted accommodation of the Grosvenor Hall was not enough to hold the audience of connoisseurs which had assembled to hear this great artist. . . . Not many recital-givers dare to announce an all-Beethoven program in these swiftly moving days; fewer still confine themselves to sonatas. Bachaus, caring as little as any artist alive for 'the gallery,' chose five . . . Given the right interpreter it was a perfect scheme—an epitome of Beethoven's genius in this most intimate form. And such an interpreter is Bachaus, nulli secundus. For in him is that ineffable and infallible balance between intellect and emotion, that just appreciation of form and content one demands of the Beethoven player. He can be grave, and he can be humorous; he scorns mere virtuosity; and he never makes the mistake of reading into a piece of music solemnities that are not there. It follows that his interpretations do not creak of mental processes; they flow. And so on Saturday these sonatas were made to sound, as so seldom they sound, like flawless improvisation—which, in the last analysis, is the objective of all great art."—*Daily Telegraph*, Oct. 22, 1928.

"The Beethoven recital which Mr. Bachaus gave included four of the early sonatas, one being the G major, opus 31, which is comparatively seldom played, perhaps on account of the long Haydn-esque slow movement, which is difficult to present effectively . . . He played it beautifully, as also the E-flat opus 27. . . . In all the quick movements Mr. Bachaus' playing was beautifully clean, clear, and rhythmically alive, the scherzo of the A-flat, opus 26, standing out from the rest, as did the Presto of the C-sharp minor . . ."—*The Times*, Oct. 22, 1928.

Queen's Hall Recital

"He is one of the most genuine and unpretentious artists before the public. It has taken the British public a long time to appreciate him at his true value, but he is now firmly established as one of the surest draws."—*The Star*, Oct. 8, 1928.

"As if to reassert the claims of Schumann just at a time when it is the fashion to decry him, Bachaus devoted the first part of his Queen's Hall recital on Saturday to four pieces from the 'Fantasiestücke,' and the F-sharp minor sonata. Whatever the audience thought of Schumann after this, there could be no doubt that it had been captivated by the recitalist—by his brilliance and quiet control, by his clear delineation, by the bold contours of his phrasing and by the precision of his part-playing."—*The Morning Post*, Oct. 8, 1928.

" . . . His great abilities as an interpreter were impressed by the clearness of Schumann's sonata in F-sharp minor, op. 11, and works by Chopin."—*The Referee*, Oct. 7, 1928.

" . . . There is no pianist whose finger-play is more fascinating to observe, whether it be in the shading of tone or in the building of a climax, or in delicate feats of rapidity."—*Daily Mail*, Oct. 8, 1928.

New York Concerts

(Continued from page 20)

Julian Oliver, tenor, were also participants. Mr. De Lara revealed an excellent baritone voice in several songs, while the more familiar Mr. Oliver pleased in Spanish songs. The players were received with favor.

November 29

Fritz Kreisler

Carnegie Hall was crowded on Thanksgiving evening with an audience that filled even the rows of extra chairs placed on the stage.

Fritz Kreisler (accompanied on the piano by adept Carl Lamson) was the lodestar that drew the throng.

The eminent violinist, barring a few slips of technic and intonation, moved musically at that great height which has made his name something to conjure with among the celebrated exponents of the fiddle. He gave warm, earnest, intellectual interpretations, driven home with all his familiar mastery of fingers, bow, and tone.

Enthusiasm ran rife throughout the concert and resulted in a long string of encores.

The program comprised Bach's E minor Suite, Schubert's Duo, op. 162 (for piano and violin), Spohr's Concerto No. 8 (time honored Gesangscene) and Kreisler's own tactful arrangements of music by Schubert, Godowsky, and Rimsky-Korsakoff.

December 1

English Singers

In the afternoon the English Singers gave one of their several concerts in New York this season at Town Hall. Just as these singers bring unshackled, simple, charming airs to us, so they bring to their halls a unique audience. They continue to be greeted and applauded by capacity houses, and there is a refreshing air and an individuality in all they sing and the way they sing it. The program at this concert was a sort of harbinger of the approaching Christmas season. There were carols, motets and madrigals, most of them dating back to the early and middle sixteenth century. Arrangements by Vaughan Williams and Peter Warlock of quaint old carols were extremely effective, and the singers invested them with a haunting, mysterious note, which gave them a touch of fervor and a certain sincerity. It was a program of individuality, and a performance of perfection.

December 2

Rita Neve

An audience of good size attended Rita Neve's third New York recital, and confirmed the good opinion expressed by those who previously heard the young English pianist. The intimate atmosphere of Golden Theater brings close contact with the artist, permitting of many subtle nuances; these came to the fore especially in the humorous A Dripping Tap (Edwin Bengow). This English group also included compositions by Demuth, Livens, Clifford, Ireland and Holbrooke, the favored works of the afternoon. Miss Neve further played a Liszt sonata, full of speed and bravura; three Chopin pieces; a novelty, Two Words, this being a modernistic waltz by Frederick Longas, dedicated to the fair pianist, and the Liszt fourteenth Hungarian rhapsodie, which brought the recital to a brilliant close. Bouquets of flowers and Grieg's nocturne as encore brought the afternoon to a pleasant close.

Philharmonic-Symphony

Repetitions of works previously heard this season constituted the program of the Philharmonic-Symphony concert at Carnegie Hall on Sunday afternoon, Mr. Mengelberg conducting. The numbers heard were: Cherubini's Anacreon overture; Bloch's Israel Symphony; Two Tone Poems and Scene de Ballet from Sakahra, by Bucharoff; and the familiar three movements from Berlioz' Damnation of Faust. In the Bloch Symphony the orchestra was joined by a female choir from the Philharmonic-Symphony Chorus, with Theresa Rashis, soprano, and Wellington Smith, baritone, as soloists.

Argentina Breaks All Box Office Records

All New York box office records for concert attractions have been broken by the great Spanish dancer, La Argentina, who on Sunday night, December 2 gave her tenth sold out recital in three weeks. Four of these recitals were at Town Hall, two at Carnegie Hall and two at the Gallo Theater. All were completely sold out with standing room to the limit.

On Thanksgiving night at the Town Hall La Argentina broke the house record for receipts. The opposition was Fritz Kreisler at Carnegie Hall. Both concerts were sold out two weeks in advance. Argentina's eleventh, twelfth, thirteenth and fourteenth New York recitals have already been announced. The first two of these are sold out and the other two are sold back to the last rows in the orchestra. Other New York dates will be announced in the near future. While these records were falling, Argentina also sold-out the Brooklyn Academy of Music, the Philadelphia Academy of Music, and Symphony Hall, Boston. Next week she plays her second Boston concert and invades Chicago, Detroit and Pittsburgh, where heavy advance sales are reported.

Newspaper publicity has kept pace with Argentina's receipts and columns of praise have been accorded her matchless art. The expressions have been unanimous, with no dissenters. H. T. Parker in the Boston Transcript spread himself with a two column review that covered every detail of Argentina's magnetic personality. John Martin in the New York Times and Mary Watkins in the Herald Tribune have been outspoken and unstinted in their laudations. The "Queen of the Castanets" is the talk of New York.

College of Fine Arts Notes

It will be remembered that the College of Fine Arts at Syracuse, N. Y., presented for the benefit of its students, the complete cycle of the Beethoven symphonies at the time of the Beethoven Centennial. The college now has presented two concerts in honor of the Schubert Centennial. For the first, the Syracuse Symphony Orchestra, under the direction

of Vladimir Shavitch, was engaged for a program in the College of Fine Arts Auditorium, on November 19, the actual centennial date. The second program was given November 22 by a selected group of faculty members of the college. Syracuse University has always had a fine music faculty. It has recently added to its staff a number of fine performers. This program showed that on the faculty there are those who are worthy of a place on any kind of a program. The College of Fine Arts Auditorium was filled for this concert, and the various members of the faculty were recalled repeatedly in response to the applause given them.

The second of a series of public recitals by advanced music students of the college was given November 21. On November 23, Dr. William Berwald, head of the composition department, was honored by having a complete program of his compositions for voice given at the Mizpah Auditorium. Solos for soprano, alto, tenor and bass, and two groups of numbers for male chorus and women's chorus respectively, and a group of duets were sung. Despite the fact that the entire program was vocal, it was most interesting owing to the variety in both voices and in compositions. The words for all of these compositions were written by O. M. Edwards, a Syracuse poet, whose lyrics have met with great success.

La Forge-Berumen Studio Notes

A group of artist pupils from the La Forge-Berumen studios presented a program at the Bowery Mission on November 20. Elizabeth Andres, contralto, opened the program with an English group and revealed a voice of beautiful quality, used with discrimination and taste. Her accompaniments were well played by Sibyl Hamlin. Frances Alcorn, soprano, sang two groups with Ben Burr at the piano. Miss Alcorn has a voice of wide range and her scale is smooth. She sang artistically, and Mr. Burr's accompaniments added to the enjoyment of the interpretations. Norma Bleakley, soprano, was heard in two groups of French and German songs. Miss Bleakley is gifted with a lovely voice and a charming personality and stage presence. Alice Vaiden played excellent accompaniments. Elna Leach displayed a voice of fine quality, well-trained and wisely employed. She sang two groups with ease, and Kenneth Yost's accompaniments provided splendid ensemble. Flora McGill Keefer, contralto, sang a miscellaneous group, using her rich sonorous voice to advantage.

Philip James Conducts Brooklyn Orchestral Society

On November 26 the Brooklyn Orchestral Society gave the first of a series of three concerts in the Brooklyn Academy of Music. This year the orchestra is under the direction of Philip James, well known both as composer and conductor, his works having been performed by leading symphony orchestras and other important organizations and having had extensive experience in conducting choral, orchestral and stage productions. Mr. James selected for his program on this occasion Schubert's overture in the Italian style, Borodin's second symphony in B minor, Schmitt's Apres l'Ete and Sibelius' Finlandia, all of which were played with unusually fine understanding of the content of the music, especially so considering the fact that the personnel of the organization is made up of semi-professional men. Ethel Fox was the soloist, singing an aria from Bemberg's La Mort de Jeanne d'Arc and a group of songs, accompanied at the piano by Isabel Sprigg. This young artist, a pupil of Mme. Pilar-Morin, displayed a voice of wide range, rich and resonant. She also makes an excellent stage appearance, having poise and a natural and charming personality.

Henriette Michelson

Henriette Michelson's studio in the San Remo Hotel was crowded to capacity last Sunday afternoon with an audience which listened with rapt attention while Miss Michelson gave a well arranged and well performed program of piano music. Many of her students from the Institute of Musical Art attended the recital, and to those who had not heard her play previously the fact must have been impressed upon them that their mentor's knowledge of music obviously is not superficial but the result not only of natural gifts but also of years of constant study and application.

To technical facility she adds a wide range of dynamics and imbues her interpretations with an emotional warmth which gives life to everything she plays. It is evident that she knows what effects she wishes to produce and achieves her purpose without apparent effort. The C major sonata of Mozart was the opening number on the program last Sunday, following which came the Bach Chromatic Fantasy and Fugue. Among other composers represented were Chopin and Ravel. One listener was heard to remark at the conclusion of the recital that the program was worthy of a repetition in the hall of the Institute of Musical Art, so that many more of the students there might benefit through hearing it. This is an excellent suggestion, but suffice it to say that the program was worthy of a repetition in any hall in the metropolis.

Farnam Continues Bach Recitals

Ten recitals exclusively of Bach music make up the month's program given by Lynnwood Farnam at the Church of the Holy Communion, New York. December 2 and December 3 were notable for their Advent choral preludes, and the varied tonal combinations interwoven with the Chorale "Come, Redeemer." Thanksgiving and Christmas preoccupation does not diminish attendance at these recitals, now grown to be a feature of metropolitan classical musical life. December 9-10 a varied program will be given, beginning with the prelude in C (Augener IX) and ending with the big Prelude and Fugue in A minor.

A Kreisler Tribute to Barmas

Prof. Issai Barmas recently received the following interesting letter from Fritz Kreisler regarding Barmas' books on violin playing:

Dear Mr. Barmas:

I congratulate you heartily upon your pedagogical work upon violin playing, which throws a new and attractive light upon old problems and will greatly increase the number of your friends and followers. Personally, I have followed the Solution of the Violin-Technical Problem with the greatest interest.

Yours very sincerely,

(Signed) FRITZ KREISLER.

THEIR MUSIC HAS SWEEP THOUSANDS OFF THEIR FEET!

'Hear
The English Singers'

....says DEEMS TAYLOR

HERE'S never been anything like it in musical history—the wave of enthusiasm that has swept the country for The English Singers. Thunderous applause. A deluge of praise from music lovers and discriminating critics alike. Glowing tributes from outstanding figures in the musical world—from eminent composers like Walter Damrosch and George Gershwin—from famous singers like Jeritza and Edward Johnson of the Metropolitan Opera and a host of other notables.

These men and women can't be mistaken. The English Singers must be supremely well worth hearing.

And they are. Not only for the songs they sing but for the superb artistry with which they sing them. Their songs are old—the very ones that we've sung in Shakespeare's day when Merry England was "merry" indeed.

Music Lost for Three Centuries

Then Puritanism descended like a pall over English life and taught that all forms of music were sinful; in their religious fury they even smashed the organs in the cathedrals and destroyed all the music they could lay their hands on. Thus the happy voices of "Merry England" were stilled and through long dreary years this beautiful Elizabethan music was neglected and at last forgotten. Only recently have these lost songs been recovered after 300 years to open new worlds of delight for every music lover.

Here are melodies as sparkling, as fresh and fragrant as a May morning. And how marvelously these great artists sing them! Deems Taylor enthusiastically declares: "This group of six singers is a revelation . . . Hear The English Singers when you can, for until you have heard them, you have not heard part singing."

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What a happy inspiration it is to have the most beautiful of these enchanting melodies recorded on Roycroft Living Tone Records! Now every music lover can have these immortal songs as permanent possession and a lasting joy.

George Gershwin, outstanding genius among modern American composers, declared: "I am playing these records over and over, and the more I play them the more they appeal to me." Fritz Kreisler says: "It's beautiful music, beautifully sung!" Carrie Jacobs Bond, who wrote the most popular American song, "The End of a Perfect Day," calls it "The most delightful music I have ever heard!"

To know more about The English Singers, the romantic story of their music, read the fascinating book which we will send you free. Simply mail the coupon below and this book will be forwarded to you at once. At the same time you will be told how you may have a private audition of these remarkable Roycroft Records in your home. Wm. H. Wise & Co. (Distributors of Roycroft Living Tone Records), Dept. 9412, 50 West 47th Street, New York City.

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GIGLI'S NEW HOME ON THE ADRIATIC



THE LIVING ROOM,
off of the main hall, which is ornamented by exquisite marble groups. The Venetian style is well carried out in this room, with its wrought-iron gate and gorgeous Venetian glass chandelier. The side cases are filled with objects of art which Gigli has collected all over the world

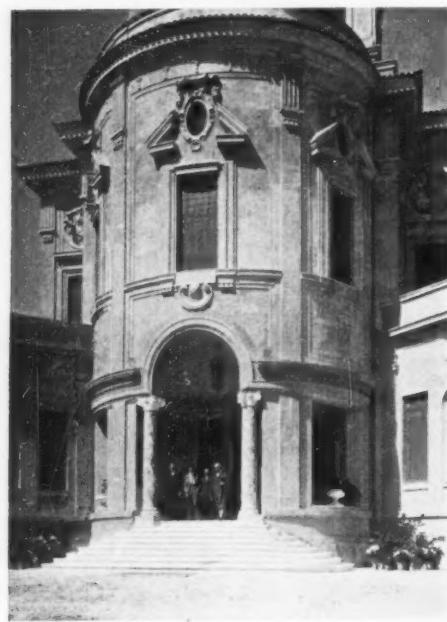


VILLA GIGLI,

the beautiful marble palace which Beniamino Gigli, distinguished tenor of the Metropolitan Opera Company, has erected on the summit of a hill which lies between the Appenines and the Adriatic. The villa has sixty rooms and twenty-three baths, swimming pool, Roman bath, elevators, tennis courts, a Frigidaire large enough to hold food for twenty persons for a year, and its own aqueduct. Sixty acres of ground surround the villa and an idea of the luxuriousness of the gardens may be had from this view; roads have been built over this area so that it is now a park lit by countless columns of electric lamps the electric current being supplied by a nearby town. The view from the house spans an enormous area and on clear days from the super-structure one can see across the Adriatic to the Dalmatian side, a distance of about thirty miles



THE DINING ROOM,
which also leads off from the main hall, is exactly opposite the living-room. Here, too, the Venetian type of decoration prevails, with the hand-painted mural decorations and colorful chandelier



A NEAR APPROACH TO THE HOUSE,
which affords one the opportunity to observe some of the artistic details of the building, such as the two types of friezes on the sides of the portico and on the wings of the house. These latter are in keeping with Gigli's ideals in depicting some musical subjects. The persons on the steps, from left to right, are: Maestro de Curtis; Mr. Passani, the designer of all the marble work in the house, and the two sons of Comendadore Carboni, who photographed the entire villa. Architect de Fausto made the plans for the artistic home of Mr. Gigli



A VIEW FROM THE PORTICO,
from which can be seen the Adriatic. Five years ago this part of the country was practically desert-land. The two columns of the portico are made of the beautiful Italian marble for which the country is famous, and the floor of the portico is laid with rare mosaic. Maestro de Curtis is seated at the left and is obviously enjoying the peace and quiet of his surroundings



GIGLI'S PRIVATE STUDY
The style here seems to lean to the Oriental, as one notes the lamp on the desk, and other accessories. The photos of Gigli, on the small table, portray him in the role of Vasca Da Gama in *L'Africaine*; the picture above appears to be a royal program. The library chiefly contains operatic scores



GIGLI'S NEW ISOTTA FRASCHINI

The tenor seems to be in a very serious mood as he is about to enter his luxurious car, but we know that it is not about his voice that he might be worried as it is always in the pink of perfection. His secretary, Mr. Grassi, seems to be very pleased at being at the wheel and all those who enjoy driving will understand his delight



THE FAMILY CHAPEL
where private services are conducted



GIGLI'S BEDROOM,
which is in the main apartment of the house. In the apartment, besides this bedroom, there are quarters for the children, the children's governess, several dressing rooms and six baths. The picture speaks for itself as to the quality of the furnishings



GIGLI LISTENING
to his Atwater Kent radio in one of the smaller studies off from the dining room

An advertisement of our own:-

This letter is from the General Director of the Operatic Festival at Munich last Summer, and the Musical Courier takes pleasure and pride in reproducing the communication herewith.

M18753.

München, den 1. Oktober 1928.

Generaldirektion
der
Bayerischen Staatstheater
Der Generalintendant.

Mr. Alvin L. Schmoeger,
General Manager
Steinway Building
113 West 57th Street
New York.

Dear Mr. Schmoeger!

Many thanks for your very kind letter. I quite realise that the success of our festival was greatly due to the effective propaganda made in your paper.

I hope that we may avail ourselves of your kind help in the future.

Please accept our latest publication "150 Jahre Bayerisches National-Theater" for your library (~~which~~ I am sending by parcel post).

I remain

yours sincerely,

Chicago, Oct. 26, 1928.

My dear Mr. Schmoeger:

Following my reports upon the artistic activities of this year's Mozart and Wagner Festival in Munich, I am now in a position to furnish you with a few statistical facts which, I am sure, will be of some interest to you and to your readers.

They should be particularly so because the successful publicity which the Musical Courier has devoted to the Munich Festival greatly contributed to make these facts what they are.

The twenty-eight performances given by the Munich Opera during the time from July 26 until August 31 were attended by little over forty thousand spectators, at least seventy-five percent of whom were Americans. The American idiom was predominant in the lobbies of both theaters, the Prinzregenten (seating 1106) and the Residenz Theater (seating round 600), as never before. It seemed at times as if a small American army of musical fourgeurs had invaded the Bavarian capital on a quest which should be and is conducive to the mutual understanding and esteem of two peoples who furnish and rejoice in the revelations of the most sublime of arts, becoming thus united in a common idealistic aim.

This being so, the splendid aid which the Musical Courier has given to the Munich Festival through its editorial and advertising pages has something far more than mere material success to its credit, and this, it seems to me, is a conclusive proof of the value and right of existence of an international music magazine, such as your paper, as a propagator of art.

The management of the Munich Opera has particularly requested me to tender to the Musical Courier its high appreciation of and gratitude for the interest you have proven to possess for its activities.

For the sake of completeness, I may add that the attendance of the Munich Festival this year was larger than that of Bayreuth and Salzburg, and that the box receipts were thirty percent higher than in 1927.

With best greetings and wishes for continued success, believe me

Very sincerely yours,

A letter from Albert Noelte, Munich correspondent and special writer on the Musical Courier staff, who covered the Munich Festival last summer. Mr. Noelte is now living temporarily in Chicago.

MUSICAL COURIER
Weekly Review of the World's Music

"The World's Greatest Musical Weekly"



THE BOSTON WOMEN'S SYMPHONY ORCHESTRA, ETHEL LEGINSKA, CONDUCTOR,
photographed at the White House, Washington, D. C., November 5. This organization has been making an extensive tour on which it has met with brilliant success. (Photo by Schutz.)

La Argentina Invades Boston Under the Auspices of the Junior League

Her Dances Intellectual Experiences—Luella Melius Scores—Tito Schipa and the American Opera Triumph in a Crowded Week

BOSTON.—Tuesday evening, November 27, at Symphony Hall. From the piano, strains of a wild sort of beauty, the blend of Occident and the East; presently, in perfect harmony, from the opposite side of the stage—La Argentina. And when La Argentina appears, she appears with all her personality at once. She dances with her eyes, her lips, her throat, and from her slender legs to her finger-ends. It has been said that the Spanish dance is the true test of a dancer, and if so, La Argentina, Spanish danseuse par excellence, should represent the last word in the art. From the aspect of technic this is not far from actually being the case. La Argentina is a dancer by instinct and training both. She made her debut at the age of nine in the ballet of the Royal Opera at Madrid, where she soon became the premiere danseuse classique. Having mastered Albeniz, Granados, and de Falla, however, she departed from the formalized classic ballet far enough to perfect a choreography more individual and personal. It is to be remarked that these composers, who in adapting, dignified the popular melodies of the land with even a deeper charm, were well represented by the two artists, dancer and pianists, in the program of this evening.

La Argentina presents a technic almost flawless, for all its variety. No great feeling, religious quality, passion; but perfection of abstract line and mellifluous movement; fluency of mood as well, and beautiful congruence with the rhythmical demands of the music—a tribute also to the accompanist. Greatest, her synthesis of music, costume, limb, and color, and eloquent castanets, arts of many senses—among them that tactile sense discovered by Berenson—in kaleidoscopic patterns of space and movement. For all of the dances are of her own creation. Now it is a clangorous Fire Dance for driving away evil spirits. Now a Gypsy Dance; now she is a peasant of Toledo, full of charming gaucherie. Then an Andalusian Tango; again, the delicate antique Bolero. Sometimes the castanets are conspicuously subordinated, when she is particularly fortunate, the visual side, that which chiefly is stimulating, being then most clearly brought forward. Once this evening, she danced without the accompaniment of music, demonstrating how adjutant is its nature, its irrelevance to the essential principles of the dance. It is only, in fact, in the absence of accompaniment, that the religious content of the dance may be completely fulfilled.

La Argentina is doing for Spain somewhat the kind of thing which Isadora Duncan might once have liked to do for America. The latter, to be sure, did not have any particular racial or national spirit to represent, to interpret, or to symbolize. The choreography of Isadora Duncan was, as it has been called, centric, in contradistinction to the Oriental concentric and the modernistic or barbaric eccentric dance. But the spirit behind it was that of research into the springs of original personal inspiration, a spirit which has found its justification in the tenor of most of the schools in this country at the present day—notably the Braggiotti-Denishawn school here in Boston. Ruth St. Denis and Ted Shawn themselves exemplify this spirit, as well as the eclectic spirit which they have long practiced so thoroughly. Similarly La Argentina's spirit is that of those original seek-

ers after truth who are needed every so often to renew the pristine inspiration of devitalized conventionality. Hers is spent in the service of the ever fresh culture of her race.

The presentation last night at Symphony Hall was by the Junior League of Boston. It was of course a charity affair, and the large Hall was filled beyond seating capacity by an audience whose enthusiasm surpassed its complaisance to the extent of many calls and La Argentina's two customary repeats, which were graciously taken and given in character. Carmencita Perez, soloist to the Royal Spanish Court, not only accompanied on the piano in an exceedingly sympathetic fashion, but favored with several solo Spanish pieces, which were received as well for the nature of their performance as for their novelty.

Boston will see La Argentina once more at Symphony Hall on December 5.

MELIUS GIVES VARIETY

Tuesday, November 27. With the loveliest texture in a voice that has been heard in Jordan Hall in many nights, the soprano, Luella Melius, gave a classical recital including Mozart, Schumann, Schubert, Meyerbeer and Delibes. The program was handled with the consummate skill that characterizes an experienced artist. Her technic did not disappoint her voice's quality for she was able to do all sorts of remarkable things with it. As an interpreter Mme. Melius has much to give, and interest was kept at lively pace throughout. A clear diction added to the general pleasure of her singing. Mme. Melius was ably assisted by Roy Underwood, piano; George Laurent, flute, and Jean Devergie, oboe. It is to be hoped that Boston will be favored with the gracious singer's presence soon again.

November 21. Martha Baird, pianist, in a program of Handel, Mozart, Schumann, Granados, Prokofieff, Chopin before a responsive audience. Miss Baird's technic is adequate. She is moreover a performer who as she plays is continually sensitive to the music. She could produce a little more effect on her audience, by greater variety of intonation.

November 22. James R. Houghton, baritone, sang Brahms and Schubert as well as popular English melodies of the nature of When All the World Is Young, Lad, and On the Road to Mandalay. He was accompanied by Reginald Boardman. Mr. Houghton has sung in Boston before, but never with such rich tone and clear enunciation. The individuality of his interpretations deserves mention.

November 23. Henri Temianka, violinist, in an unusual and exacting program including Sarasate, Wieniawski, and the Symphonie Espagnole of Lalo. Harry Kaufman accompanied. Mr. Temianka, a youthful performer, is not without promise, but his interest did not seem such as to set an example to his audience.

CONCERTS ON SUNDAY

Sunday, November 26, Tito Schipa, always popular in Boston, gave a program swelled almost to double by encores. Sufficient is known already of Mr. Schipa's smooth sonorosity, his perfect modulations and inflections, by those who have heard him in the concert hall or on the phonograph. Without deserting the cantares populares through which he was originally known, he now sings a greater proportion of so-called classical songs than was his wont. Mr. Frederick Longas accompanied him well, and also played two groups of solo pieces.

In the afternoon, the increasingly satisfying People's Symphony orchestra, under Theophil Wendt, gave Rameau, Franck, Borodin, and Glazounow at the Hotel Statler ballroom. It was not possible for the reviewer to attend, but the performance was received with admiration by the press.

At the Boston Garden, D'Avino and his band of seventy-five musicians featured the inaugural concert in the evening. The acoustics of the spacious auditorium were gratifyingly sufficient to the long and varied program.

The Flute Players' Club performed for the first time this season at the Art Club, in a program including Schubert, Debussy, Ibert, and Goosens.

OPERA IN ITS AUDIENCE'S LANGUAGE

The American Opera Company presented Madame Butterfly in opening its second Boston season on Monday night. The praiseworthy aim of Mr. Vladimir Rosing's company is generally known, to produce a music drama, namely, with the accent following the hyphen. With beautiful settings, good acting, and pleasant voices, they gave a large audience the impression of having succeeded. The opera for Tuesday was Faust; Wednesday afternoon, Carmen, and in the

evening, Figaro. Mr. St. Leger's orchestra continues to win praise.

On November 26, the youthful violin pupils of Ottavio De Vivo, himself a pupil of the distinguished Winteritz, performed in Recital Hall of the New England Conservatory. While the body of the assemblage was made up of relatives of the performers, the concert was of a nature to please a more disinterested audience. Walter Nelson and Walter Dittmer were the most advanced pupils of Mr. De Vivo, the former excelling in a Polish Dance by Sevren. Miss Lorna Freedman played with a tone and feeling considerably in advance of what might have been expected of her eleven years. Miss Lucy Poyelli also attracted attention by her performance.

Monday, November 26. Martha Attwood, soprano, with Mr. Stuart Ross as accompanist, sang songs in many tongues. Her quality requires no comment. She is well known the country over and the audience was not slow in showing its appreciation.

B. M. F.

George Fergusson in Recital of Wolf Songs

George Fergusson, one of the outstanding students of Hugo Wolf in the present age, gave of his generous store of knowledge in a recital at the Juilliard Graduate School on November 20 for the benefit of the students, faculty, and a few guests.

It came about in this way. Last season Mr. Fergusson and Mr. Hutcheson, dean of the Juilliard Graduate School, were discussing the merits—that is, the beauty, depth, poetry, philosophy, and combined glory of Hugo Wolf. Mr. Hutcheson spoke of the great contribution Mr. Fergusson was continually making to the world of music in his tireless devotion to the great song-writer, and in an off-hand way said that it would be lovely to have the Juilliard students hear him sing some of these songs. Mr. Fergusson said he would be glad to give a recital for the school. In the meantime summer and fall came along with a busy rush. Then a short time ago, Mr. Fergusson reminded Mr. Hutcheson of his promise and offered to present the concert on November 20. It was in this way, explained Mr. Hutcheson at the end of the recital, that the baritone came with his generous gesture of sharing his wealth of knowledge and study with the students and faculty. Mr. Hutcheson spoke of how he, and he felt all present, had gained much of the understanding of the great genius of Hugo Wolf because of the recital, and he not only thanked Mr. Fergusson for his gift, but congratulated the audience for the privilege of hearing so choice a program.

It would be difficult to speak more highly of one composition than another or to tell which of the twenty or more numbers was delivered with a greater depth of understanding than another in the case of a singer so versed in all the Wolf lore. The applause was eager and sincere throughout. The repeated songs were An die Geliebte, Fussreise, Die Ihr schwebet, Nun wandre, Maria, Der Musikant, Der Tambour.

Mr. Fergusson's easy and delicate flow of thought in the melodic Das Standchen was entrancing, and the devoted spirit with which Lebe wohl was sung was very moving. The simplicity with which Wenn du zu den Blumen gehst was tossed off in a fairy-like beauty was startling, for the difficulty of the wedding of the words and music seemed as nothing; it was one perfect whole. Zum neuen Jahr was sung with splendid authority and Wo find ich Trost was powerfully and expressively interpreted with a great depth of vibrant feeling. The Spanish Heyse and Geibel group, of four songs, was a beautiful and devotional reading of their true greatness. As an added number Mr. Fergusson offered the more familiar Gesang Weyla at the conclusion of the program.

Be it noted that the baritone used no word book, and the poems of the songs appeared to be as sacred to him as the music, which showed that the singer understood perfectly the ideas, designs, and ideals of the great composer-philosopher.

Justin Williams should be given exceptional credit for as perfect accompaniments, sustaining the works of Hugo Wolf, as this writer has ever heard. Percy Rector Stephens, the well-known vocal teacher, graciously turned the pages for the pianist.

H. S.

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MARIANNE GENET.

American composer, of Pittsburgh, Pa., who has been engaged to present a program of her compositions at the April concert of the Morning Musicales Club of Watertown, N. Y., as a climax to their year's study of American music. Reese R. Reese, baritone, also of Pittsburgh, will be guest soloist and will be heard in a group of the composer's songs and in the desert drama, for solo and small orchestra, *The Simoon*, text by Grace Seton Thompson. Mr. Reese sang the premier of the drama at Washington, D. C., last spring before the National meeting of the League of American Pen Women. The remaining numbers of the program will be given by members of the Watertown Club. (Photo © Parry)



NICOLAI BEREZOWSKY.

a student of the Juilliard Graduate School of Music for three years, whose Hebrew Suite will be played at Carnegie Hall, New York, this afternoon, December 6, and tomorrow evening, December 7, by the Philharmonic Symphony Orchestra under the direction of Willem Mengelberg. Mr. Berezowsky's quintet will be played at Town Hall on December 19 at the League of Composers concert. This young musician won the Stadium violin prize in 1925. He made his violin debut at the age of twelve in Russia. He is an American citizen. (Photo by Maurice Goldberg)



DR. ARTUR RODZINSKI.

assistant conductor of the Philadelphia Orchestra and head of the orchestral department of the Curtis Institute, has just returned from Warsaw where he conducted operatic performances. He has been reengaged to direct the Los Angeles Philharmonic this season and will wield the baton for the Philadelphia Grand Opera Company. Dr. Rodzinski will also conduct the concerts at the Stanley Musical Club with the Philadelphia Orchestra. The Curtis Institute Orchestra will make its first appearances at Carnegie Hall, New York, and in Washington and Philadelphia. Dr. Rodzinski has won the highest praise from the public and press alike, wherever he has appeared.



REBA DALE CORDER.

soprano, who will give her first New York recital of the season on December 13 at Steinway Hall. Miss Corder is now appearing more extensively in concert. She is booked for a recital in Boston and also will make a tour through the New England states. In January she will begin a Southern tour which will take her to Kentucky, North Carolina and Virginia. She also will be heard in Pennsylvania this season. (Photo © J. B. Brenner.)



MARY McCORMIC.

who recently ended a triumphal tour of the Pacific Coast, is scheduled to give a recital in Chicago on December 16. The Chicago Civic Concert Service, Dema Harshbarger, president, is managing the tour of Miss McCormic who will give her program in Chicago under Bertha Ott.



LENORA SPARKES.

former soprano of the Metropolitan Opera Company, who with Frederick Cheeswright, pianist, gave an Evening of Schubert at Warren, Pa., on November 23, in celebration of the one hundredth anniversary of the death of the beloved composer. For the present season Miss Sparkes and Mr. Cheeswright are presenting a program of songs and piano works of Schubert as their tribute to the current celebrations of the centenary of his death. The program covers a full evening, opening with a few words by Mr. Cheeswright about Schubert and his work, followed by Serenade, Der Musensohn and Ungeküld by Miss Sparkes. This group of songs is succeeded by Impromptu, opus 142, No. 3, and Impromptu, opus 90, No. 4, by Mr. Cheeswright. The program still further includes Ave Maria, Auf dem Wasser zu singen, Die Forelle by Miss Sparkes; Impromptu, opus 142, No. 2, Scherzo from sonata in A major and Moment Musical, opus 94, No. 3, by Mr. Cheeswright, and a final group of songs by Miss Sparkes including Gretchen am Spinnrade, Du bist die Ruh, and Hark, Hark the Lark. (Photo by Don Diego)



THE PRAGUE TEACHERS' CHORUS.

Upon the arrival in Prague of Charles Levine (2) and Clarence Chamberlain (4), after their trans-atlantic flight, Louis Einstein (3), American Minister, gave a garden party in their honor at the American Embassy. The Prague Teachers' chorus was invited to participate, and it is generally admitted that the singing of these men lent brilliancy to the function. The above picture shows the American Ambassador, the two guests of honor, and the Prague Teachers' Chorus, with their conductor, Metod Dolezil (1). The entire diplomatic body of Prague was present at this party, including President Masaryk and state officials.

Who Is Robert Crawford?

In introducing Robert Crawford, president of De Sylva, Brown & Henderson, Inc., music publishers, to the readers of the MUSICAL COURIER, one might compare his meteoric rise to power in the music publishing industry of this country to that of an "Al Smith."

He came from humble parents in the city of Chicago, and first got his start as a mere boy with the music publishing firm of Leo Feist in the capacity of "song plugger." Although he was not called upon to report until the afternoon, he made valuable use of his mornings by acquainting himself with the trade, figuring that the professional department is where money is spent and the trade department where money is collected. With this viewpoint in mind, he soon became acquainted with the trade throughout Chicago and the surrounding territory, and when Leo Feist inquired one day of the manager of his sales department who was responsible for the unusual increase of sales in the Chicago territory, he was told that this young man, Robert Crawford, who he formerly engaged as "song plugger," was the responsible party and had become one of the most valuable tradesmen in the Middle-West. This made Leo Feist send for Crawford in order to extend his activities in the West.

About this time the firm of Irving Berlin, Inc., was formed and Crawford was sought by the Berlin executives to take charge of their sales department, and it can be said in all due sincerity that Crawford played a great part in the phenomenal success of the Irving Berlin, Inc., during the first years of its existence.

But the ambitious Crawford was not satisfied, and when three youngsters came along and set the musical comedy world a-singing with their hits, in George White's Scandals and other shows published by Harms, Inc., Crawford sought out these three talented young men who were already showing promise of being important factors in the future musical comedy field on Broadway, and being a far-sighted young man Crawford soon saw the possibilities of forming a combination with these three gentlemen for the publishing of their own works. These three proved to be none other than B. G. De Sylva, Lew Brown and Ray Henderson.

It is now history what the firm of De Sylva, Brown & Henderson, under the guidance of Robert Crawford, has accomplished in less than two years. The termination of their first year in business was celebrated at a function which was broadcast over the leading stations in the city of New York by none other than Mayor Walker, and hosts of prominent people in every branch of the theater and music industry were present to congratulate these four young men in accomplishing almost superhuman feat, that of publishing the score of that sensational musical comedy, Good News, which has been playing to capacity houses in New York for over a year and is now being played all over the world, also Manhattan Mary and such popular song hits as Among My Souvenirs, It All Depends On You, Broken Hearted, Mag-nolia.

The beginning of the second year found them with another string of popular hits, such as Together, Without You, Sweetheart, Constantinople, and the current Broadway hits, George White's Scandals, Just A Minute, Hold Everything and Fred Stone's show Three Cheers.

During the process of all this, Crawford's foresight lended its way to the motion picture industry and saw the value of synchronized theme songs with feature films. The result was that he soon made arrangements for the publication of Erno Rapee's and Lew Pollack's Angela Mia, which has swept the country; Some Day Somewhere, Sally of My Dreams, and several other theme songs by the same energetic Erno Rapee, with whom Crawford has just made a contract to write exclusively for the firm of Crawford, Inc., a new subsidiary of the De Sylva, Brown & Henderson firm. This has been created for the purpose of housing the new department for the handling of Mr. Rapee's works, which will include synchronization and photoplay music scoring, with a capable force under Rapee's personal supervision and will also house the newly acquired Frances Salabert Edition from Paris. The acquisition of this edition is just another spoke added to the wheels of success as turned by Robert Crawford.

One of the outstanding achievements of Mr. Crawford's career, was the contracting of that super-theme song hit, Al Jolson's Sonny Boy. This song is destined to perhaps pass all known records for sales in both sheet-music and phonograph records. It is being sung and played in every known language in every part of the world.

And now the restless Crawford, ever ready for climbing to new heights in his particular chosen field, enters into the recital-song field with a list of composers whose works would do honor to any of the old established publishers of standard music. These names are none other than Charles Wakefield Cadman, Oley Speaks, Lily Strickland, Frederick Martens, Frank Gray, Geoffrey O'Hara and others to be announced shortly.

This readily shows that Crawford's success lies in his ability to surround himself with a capable force which plays great part in the success of any big business. Of course were you to ask this modest and retiring little man how or to what he attributes the success of the De Sylva, Brown & Henderson firm, he will probably say that he has surrounded himself with capable people, but no matter how capable his associates may be, it needs a leader or captain with the foresight of a Crawford to attain such success in so short a space of time.

One can only appreciate the force and personality of Crawford by meeting him in person and in a few moments' conversation with him one can readily realize why the firm of De Sylva, Brown & Henderson not alone has made history in its short career but why this firm will be looked upon as a factor in every phase of the music publishing industry in the future.

S. J.

Detroit

(Continued from page 7)

Massenet was represented by his suite, Les Erynnies, while Tschaikowsky closed the program with the Overture 1812.

The sixth program introduced Rosa Linda, pianist, as soloist. She is very young, sixteen, but plays with the assurance and technical skill of a much older artist. She received tremendous applause for her playing of the Liszt Hungarian Fantasy and added an encore. The first part of the program was appropriately devoted to compositions of Franz Schubert, it being November 18. His Marche Militaire, the Overture to Rosamunde and the Unfinished Symphony were chosen to represent his work. Mr. Kolar, who conducted, was recalled many times. The second half of the program consisted of compositions by Liszt. After the Fantasy followed the Liebestraume and the Polonaise No. 2.

The second musical travlogue in the series for young people was given at Orchestra Hall, November 24. Austria was the subject and the program was devoted to compositions of her native sons. Edith Rhett gave the explanatory talk and Victor Kolar conducted the orchestra in the musical illustrations.

JOSEF HOFMANN

Josef Hofmann was the second artist to be presented in the Central Philharmonic Series at Arcadia. His taxing program was played with ease and artistic skill. When one says that he played in his usual manner there is nothing else to be said. During the years from childhood to manhood he has always been heard with satisfaction and delight.

THE FLONZALEYS

The Tuesday Musicales presented the Flonzaley Quartet to its members and guests in one of its flawless programs. With all the pleasure there was mingled sadness at the thought that this was its farewell. The program consisted of the quartet in A major, op. 18, No. 5, Beethoven; Allegretto con malinconia grottesca and Danza Slovacca, Schulhoff; and the Schubert quartet in G major, op. 161. Encores included the Nocturne from a Borodin quartet and a Scherzo from a Mendelssohn work.

J. M. S.

Mrs. Hall's Piano Classes

The November Piano Class Conference under the direction of Addy Yeargain Hall met for the ten day normal training from the twelfth to the twenty-fourth of the month. The class was widely representative of the present interest in piano class procedure not only in America but also in other countries. Enthusiasm marked the progress of the work and the personal reactions of members of the class prove Mrs. Hall's procedure to be founded on substantial and practical principles. The next conference will begin on January 14 and end on January 25. At this conference Mrs. Hall will bring out new developments of the early fall, present speakers of note, and prepare teachers to begin piano classes with the new school semester.

The Piano Class Forum, composed of members of past normal conferences, will hold its last meeting of 1928 on Thursday morning, December 13. In addition to the lesson-subject and the visiting speaker, the three hour session will as usual be devoted to the discussion of active research of the members.

Morgan Trio Busy

Marguerite Morgan has been giving piano recitals in Nice, Cannes, Menton and Monte Carlo. November 20 the Morgan Trio played in Paris, after which they made a three weeks' tour of England. February and March will find the gifted girls filling dates on the Riviera.

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Edward Ballantine

Mary Had A Little Lamb.....Memorie Gray Holt, Athens, Ala.

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When Flaming Morn Bursts Forth.....William Fay, Rochester, N. Y.
O. Wild West Wind.....William Fay, Rochester, N. Y.
By the Bending Tide.....William Fay, Rochester, N. Y.
The Surging Sea (Piano).....Florence Newell Barbour, Rochester, N. Y.
The Boom Of The Sea. Prelude.....Florence Newell Barbour, Rochester, N. Y.

Summer Musings
(From "Caprice Etudes In Brilliant Melody Playing")
April Caprice.....Memorie Gray Holt, Athens, Ala.

Floy Little Bartlett

I Will Lift Up Mine Eyes (Sacred).....George Sykes, Lynn, Mass.
Miss Mariah.....Eleanor Cole, Los Angeles
Envy.....Katharine Fleming, Los Angeles

Marion Bauer

Only Of Thee And Me.....Delphine March, New York
The Linnet Is Tuning Her Flute.....Delphine March, New York
Send Me A Dream.....Delphine March, New York
Star Trysts.....Delphine March, New York
By the Indus.....Delphine March, New York
Op. 15, No. 1. Prelude in D (for the left hand).....Dai Buell, Paris, France

Op. 15, No. 6. Prelude in F Minor.....Dai Buell, Paris, France

Mrs. H. H. A. Beach

Ah, Love, But A Day—
Marguerite Lang, Pittsburgh; Ruth Prior, Seattle; Retta Wooden, Seattle.

The Year's at the Spring.....Selwyn Harris, Seattle; Ruth Prior, Seattle; Caroline Bracey, Pittsburgh.

Robert Braine

Dawn Awakes!.....Katharine Follett Mann, Rockland, Me.; Manchester, N. H.
Heart Flower (Poem by Rudolph Valentino).....Edwina Eustis, New York

Gena Branscombe

At the Postern Gate—
Frederick Jagel, New York; Graham McNamee; Oliver Stewart, New York.

I Bring You Heartsease.....Alberta Wunderly, Pittsburgh

The Morning Wind.....Villette Dice, Pittsburgh

A Memory (Violin and Piano).....Julie Ferlen, New York

G. W. Chadwick

The Danza.....Walter Leary, New York
Thou Art So Like A Flower.....Otto Ploetz, Beverly Hills, Cal.
Ecce Jam Noctis (Men's Voices).....The Amphion Club, Seattle, Wash.

Ralph Cox

Aspiration.....Barre Hill, Ann Arbor, Mich.

To A Hilltop—
Amy Ellerman, New York City; Jean Garrigus, Mansfield, O.; Edith Piety, Eldon, Mo.; Anne Tyson, New York; Catherine Scott, Athens, Ala.; Curtis Meyers, Beloit, Wis.

Leland Clarke

Moonlight Deep And Tender.....Kulina Brody, Boston

Over The World To You.....Louise Schwenk, Norwich, Conn.

Mabel W. Daniels

Cherry Flowers—
Elsie Lovell Hawkins, Killingly, Conn.; Dorothy Horan, Providence, R. I.; Grant Kimbell, New York; Marguerite Watson Shafteau, Providence, R. I.

I Cannot Bide.....Grant Kimbell, New York

Arthur Foote

The Nightingale Has A Lyre Of Gold...Eva Emmet Wycoff, Chicago

An Irish Folk Song.....Maria Kurenko, New York (Radio)

G. A. Grant-Schaefer

The Long-tail Blue (old melody)—
Ethelynde Smith, Sackville, N. B.; McMinnville, Ore., Santa Fe, N. M.

Musier Bainje (Creole Song)—
Ethelynde Smith, London; Frederic Joslyn, Boston.

Little David (Old Negro Song)—
Henry Clancy, Athol, Leominster, New Bedford, Gardner, North Adams, Mass.; Teresa M. Huening, Chicago.

The Little Angel Band (Old Negro Song)—
George D. Hernandez, Portland, Me.

Giles Scroggins.....Charles Norman Granville, Chicago

FRENCH CANADIAN SONGS

I Hear the Millwheel (J'entends le Moulin)—
Katherine Follett Mann, Manchester, N. H.; Rose Florence, Paris, France.

In the Moonlight (Au clair de la lune).....Roya Henrich, Beloit, Wis.

Red River Boat Song (Mon cri cra, tir' la lurette).....Rose Florence, Paris, France

Francis Hopkins

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My Days Have Been So Wondrous Free—
Ethelynde Smith, St. Augustine, Fla., Waynesboro, Va., Aurora, Ill., London, Eng.; B. Felton Sargent, Orlando, Fla.; Betsy Ayres, New York.

My Generous Heart Desires....Olga Warren, Boston, Detroit

Over The Hills Far Away.....Olga Warren, Boston, Detroit

Give Me Thy Heard (From "Colonial Love Lyrics") Six Songs

Edited and Augmented by Harold Vincent Milligan

Walter Leary, New York

Frances McCollin

O Robin, Little Robin.....Maria Koussevitzky, Philadelphia

Harold Vincent Milligan

Willow In Your April Gown—
Franceska Kaspar Lawson, Mifflinburg, Pa., Bradford Woods, Pa., Fairmont, West Va.

Marion G. Osgood

Polonaise Caprice (Violin and Piano).....Clara Copeland, Athens, Ala.

Robert Huntington Terry

Awake, Awake, My Love (Waltz Song).....Franceska Kaspar Lawson, Shinnston, West Va., Bedford, O.

Bonelli Greeted With College Yell

One of Richard Bonelli's recent appearances before rejoining the Chicago Civic Opera Company for the season was a recital at Randolph Macon Institute, Lynchburg, Va., which was a veritable triumph for the baritone. After he had given many encores at the close of his program, he was greeted by the students with a college yell, and the next day the press declared, "Not for a long time has a singer in Lynchburg been given such a cordial reception."

Mr. Bonelli's first role of the season with the Chicago Civic Opera was that of the Jester in Rigoletto, one of his best known portrayals.



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Old Favorites and Repetitions of Novelties Hold the Boards at Metropolitan

Egyptian Helen and La Campana Sommersa Gain on Closer Acquaintance—Kirchhoff Sings Menelaus in Strauss Opera

NORMA, NOVEMBER 26

The week at the Metropolitan opened with a perfect performance of Norma. Rosa Ponselle, whose unique capabilities aroused the opera from its long retirement last season, won renewed laurels for herself at its revival. It seems now that her conception of the role has become more a part of her with the time that has passed, and we have this season an even finer, greater Norma. Surely Ponselle belongs with the great ones of her calling. Lauri-Volpi, too, was in excellent voice, and sang the difficult role of Pollione with surety and the dignity which it requires. Ezio Pinza and Marion Telva repeated their excellent characterizations of Orovoso and Adalgisa. Lesser roles were well sung by Minnie Egner and Giordano Paltrinieri. Serafin conducted.

MARTHA, NOVEMBER 28

The twenty-second offering of the Metropolitan season was a highly creditable and sparkling presentation of Flo-tow's Martha. This sprightly piece with its exquisite melodies and piquant situations always comes as a refreshing contrast to the high tragedy of most operatic plots. Frances Alda played Lady Harriet with charm and vivacity, while the limpid beauty of her voice was never heard to better advantage than in the familiar airs of this role. Beniamino Gigli as Lionel was in excellent voice in spite of the fact that this was his second consecutive night's performance; he was as always a thoroughly competent actor as well as a singer of the first rank. Giuseppe De Luca gave his usual finished characterization as Plunket, Ina Bourskaya made a captivating Nancy, and the part of Sir Tristan was capably interpreted by Pompilio Malatesta. Louis D'Angelo, Vincenzo Reschiglani, Flora Cingolani, Lavinia Puglioli and Agnes Moore completed the cast, and a fine orchestral background was provided by Tullio Serafin.

MADAME BUTTERFLY, NOVEMBER 29 (MATINEE)

Madame Butterfly was the Thanksgiving Day offering at the Opera. It was the first performance of the Puccini work this season, and the holiday audience was attuned to the joys and sorrows so well depicted in this ever popular opera, generously applauding the efforts of the artists whenever the opportunity offered.

Florence Easton was the gentle, trusting, pathetic Cio-Cio-San, and suffice it to say that she virtually lived the part. She was in excellent vocal form throughout the performance, and was especially soul-stirring in the duet with Pinkerton at the end of the first act, while the last two acts were sung with appealing beauty. Miss Easton was rewarded with rounds and rounds of applause which grew to an ovation. Martinelli well portrayed the care-free American naval officer Pinkerton, singing with his usual mature artistry in his scene of triumph with Mme. Butterfly at the end of the first act, and realistically displaying remorse in the last act. He also was the recipient of much spontaneous applause. The faithful Suzuki was enacted by Merle Alcock, who, as much by her acting as by her fine singing, added charm and beauty to the opera as a whole. Antonio Scotti's sympathetic and

musicianly interpretation of the understanding friend, the U. S. Consul Sharpless, was all that could be desired.

Phradie Wells, as Kate Pinkerton; Angelo Bada, Goro; Pompilio Malatesta, Yamadori; Paolo Ananian, the uncle-priest; Paolo Quintina, Yakuside, and Millo Picco as the Imperial Commissary, gave familiar portrayals of their various roles. Conductor Bellezza was enthusiastically applauded for his artistic and sympathetic reading of the score.

THE EGYPTIAN HELEN, NOVEMBER 29

The third performance of Richard Strauss' The Egyptian Helen, on Thanksgiving night, brought a new Menelaus in the person of Walther Kirchhoff.

The tenor's ample experience in Wagnerian opera eminently fits him for the role of Strauss' latest hero; his acting and singing were most convincing. Mme. Jeritza repeated her fine portrayal of Helen, to which role she has added additional touches as a result of experience with it. Vocally she is in fine fettle this season. As the sorceress, Althea, Editha Fleischer again charmed with the beauty of her voice. The rest of the cast consisted, as before, of Mmes. Telva, Bourskaya, Falco, Ryan, Flexer, Lerch and Carroll, and Mrs. Clarence Whitehill. Artur Bodanzky had musical charge of the performance.

LA CAMPANA SOMMERSA, NOVEMBER 30

Respighi's new opera had its second performance at the Metropolitan on Friday evening with the same cast as before, but for one exception: Dorothee Manski replaced Nanette Guilford as Magda, the bell-caster's wife. Mme. Manski acquitted herself with distinction. Vocally she was good and she made an imposing figure dramatically. No one could wish for more beautiful singing than was contributed by Mme. Rethberg as Rautendlein and Mr. Martinelli, too, was in fine fettle. He received an ovation after his singing in the second act. De Luca was capital as the old man of the well. Claussen, Falco, Dalossy, Alcock, Doninelli, Tedesco, Pinza, D'Angelo and Paltrinieri, each in his own particular way, rounded out an excellent cast. Serafin kept the orchestra well in hand and, thanks to him, the opera was cut, but not so noticeably, by twenty minutes. Respighi's opera has a good chance of becoming popular, should one take the audience's enthusiasm as a sign.

TURANDOT, DECEMBER 1 (MATINEE)

Saturday afternoon's opera was Puccini's Turandot, which again was the means of filling the Metropolitan even to standing room. Jeritza, in the title role, once more drew admiration for her spectacular performance. She was convincing, both vocally and dramatically, and had to take many curtain calls. Frederick Jagel as Prince Calaf sang artistically and with fine voice, likewise being enthusiastically received. Another role filled so as to command special attention was that of the young slave girl, Liu, excellently portrayed by Martha Attwood. The remainder of the cast was ably represented by Max Altglass, Pavel Ludikar, Mario Basiola, Angelo Bada, Alfio Tedesco, George Cehovsky, Mildred Parissette and Dorothea Flexer.

The gorgeous settings and costumes contributed largely to the enjoyment and hence to the success of the opera. Serafin conducted with fine rhythmic feeling, gaining a generous share of the plaudits.

FAUST, DECEMBER 1

Another American debutante appeared at the Metropolitan on Saturday evening and met with instantaneous favor. Pearl Besuner, a pupil of Mme. Sembrich, was cast in the role of Siebel. She is slim and comely in appearance and revealed an excellent natural voice which she used with taste. She was warmly received and made a generally favorable impression.

Florence Easton sang Marguerite. With a voice of pure loveliness, she also lent sympathetic appeal to the role. Lauri-Volpi sang Faust's music with a richness of voice and effectiveness of style that again made one realize that the tenor is in the best of voice this season. Rothier was a familiar Mephisto and Hasselmans conducted.

SUNDAY NIGHT CONCERT, NOVEMBER 25

The fourth Sunday night concert was "very fine," to quote one who knows music and singers, for, beginning with the festive Rienzi overture, there was stirring martial beat and flowing melodic line. This line continued in the Samson and Dalila aria, sung by Julia Claussen in a voice of velvety quality; she later heightened the effect in the Printemps

MENGELBERG RETURNS, BRINGING NOVELTIES

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The above headlines in the New York Times reflect the warm welcome accorded the first American performance of Simon Bucharoff's symphonic works—"Tone Poems" and the Ballet from the widely acclaimed opera, Sakahra, rendered by the New York Philharmonic-Symphony Society at Carnegie Hall, Nov. 1 and 2, Willem Mengelberg directing. As a result the performance was repeated at Carnegie on Dec. 2, this concert being broadcast by the WOR radio chain. Leading critics said:

"Drunk" was applauded, while the ensuing dance delighted last evening's packed house of the Philharmonic-Symphony subscription.—New York Times.

Mr. Bucharoff's music is picturesque and is effectively orchestrated. The composer was persuaded to reveal himself.—New York Herald Tribune.

"Reflections in the Water" evoked the picture he had in his heart, the trees bending over the reflecting pool, the swaying of the branches, the sound of the wind and the whispering of the breezes, the rustling of the leaves and the rich bursting emotion of joy. "Drunk" was humorous, clever.—Morning Telegraph.

Mr. Bucharoff's contributions revealed a substantial, confident technique and a flair for neatly colored scoring.—Musical America.

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aria. Joseph Macpherson substituted for Ezio Pinza, his beautiful bass organ, quiet dignity and assurance making a hit in the aria from Don Carlos. Alfio Tedesco's light yet enjoyable tenor voice was much liked in Massenet's The Dream, and Thalia Sabaneeva attracted instant attention, both through pretty appearance, and her own evident enjoyment in singing. Spontaneity and abandon, with true, clear scale-work and a fine trill in the Mignon polonaise brought deserved applause. Mario Basiola has ingratiating stage presence and a ringing voice, singing gloriously. Clara Jacobo's beautiful voice, her feeling and conviction, with warm and colorful personality, earned her fine success in Ritora Vincitor; she is fast making a distinct reputation for herself. Messrs. Tedesco and Basiola united in the duet from Barber of Seville, and Jacobo and Macpherson similarly in one from Forza del Destino.

The orchestra under Bambschek shone especially in Grieg's Peer Gynt suite, finishing the concert with the Blue Danube waltz. The usual large and enthusiastic Sunday night audience was on hand.

Ethelynde Smith Sings at Athens College

On November 21, Ethelynde Smith, soprano, gave a recital at Athens College for Young Women, Athens, Ga., and so enthusiastic and appreciative were her listeners that they were loath to have the recital come to a close. The Birmingham News reported on this appearance in part as follows: "Miss Smith's program was composed of widely varying groups, beginning with Handel's Sommi Dei and closing with a group of Songs on Youth. During her recital Miss Smith was frequently called back for encores, to which she very graciously responded. While all the numbers were well received, the favorite with the audience seemed to be Je Dis Que Rien Ne m'Epouante, Micaela's aria from Carmen. Songs on the program were sung in Italian, German, French, Spanish, English, and one number in Chinese."

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contralto, who will give a concert in New York at the Guild Theater on December 9. Her program is one of appeal, including songs by Schubert, Schumann, Strauss, Meyerbeer, Gretchaninoff, Rachmaninoff and Farley. There will also be included a group of old classics. Mme. Benisch is a true American artist, having received all her training in this country. Her early musical education centered around the study of the violin, but her unusual vocal abilities soon became evident. After a comparatively short period of study she has proven to be an artist of promise and interest. Mme. Benisch has also recently sung at the Pennsylvania Hotel for a large club gathering, and at the Astor Hotel for the Beth Israel Society. On February 19 she will sing at the Barbizon Club at one of the regular concerts of a series which presents some of the foremost artists of the day. (Mishkin photo.)

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Music Notes From Coast to Coast

Baltimore, Md. Although there has been plenty hereabouts to occupy the musical mind, the local music colony has been given its greatest thrill by an event out of the city, and reference is made to the sensational debut of Hilda Hopkins Burke, of this city, with the Chicago Civic Opera Company in the title role in *Aida*. While success was expected, it was no easy task to be assigned a debut in *Aida* with one of the largest companies in the world. Detailed criticism is naturally left to the *MUSICAL COURIER'S* Chicago representative, but it is interesting to note the unanimity of praise culled from the criticisms of the Chicago daily papers. George Castelle, of the Peabody Faculty, who has been Miss Burke's only teacher of music, and a number of Baltimoreans made the trip to Chicago for the debut performance and all naturally came back thrilled.

The first concert of the fourteenth season of the Baltimore Symphony Orchestra was a most auspicious event, with John Erskine, noted author, teacher and pianist, as soloist. The history of the Baltimore Symphony, the only municipally endowed orchestra of size in the country, is one of real interest. Starting in a comparatively small way and without going out of the city for players, the organization has grown until it is now of the usual size of all major symphonic bodies. Gustav Strube, of the Peabody, and a former member of the Boston Symphony Orchestra, has been the conductor since its inception and was given a tremendous ovation upon his first appearance at the opening concert. Prof. Erskine played the MacDowell concerto in D minor and was recalled many times after the closing movement. It was his first public appearance in Baltimore and his ovation with the local orchestra made it evident how welcome his return will be at any time. Mr. Erskine was so pleased at the size and enthusiasm of the audience that he declined to accept any fee.

The first concert of the series by the Philadelphia Orchestra was under the inspired baton of Leopold Stokowski, the occasion marking Mr. Stokowski's only local appearance of the season. This first concert must take rank as one of the greatest ever heard in this city. It was made up entirely of numbers by Richard Wagner, with Mr. Stokowski directing in an inspired manner and his marvellous organization responding as one man. Although the seating capacity of the Lyric has been increased by seven hundred chairs, all the seats were occupied and there were several hundred standees. The writer took occasion to hear part of the concert from the new section of the Lyric and it is pleasing to note that the acoustics of the hall, always excellent, are better now than ever. Mr. Stokowski himself commented on this condition.

If Thomas, Welch tenor, was the soloist at a recent Peabody recital. Although young he sang in a satisfactory and understanding manner. Alfredo Oswald, of the Peabody faculty, also appeared at one of the regular recitals. Mr. Oswald has played frequently for Baltimore audiences and is the possessor of a brilliant technic, which he never permits to overshadow his deep understanding of his every number. Mr. Oswald, who is a Brazilian, played several numbers by composers of his native land and they were noteworthy.

A most interesting recital was offered by La Argentina, Spanish dancer.

A cable dispatch from Berlin, of especial interest to Baltimoreans, told of the successful recital appearance of Maurice Eisenberg, local cellist. Mr. Eisenberg studied at the Peabody under Bart Wirtz and was a member of the Baltimore Symphony Orchestra before going to Europe for further study and concert appearances. E. D.

CINCINNATI CONSERVATORY OF MUSIC NOTES

Cincinnati, Ohio. Musical Cincinnati accorded a rousing welcome to the new organization known as the Conservatory String Quartet, which gave its initial concert of chamber music in the Conservatory Concert Hall. This new quartet will be heard in other concerts during the winter, as Bertha Baur, president of the Conservatory of Music, has planned for a series this first season.

The opening recital for the concert season by members of the artist faculty was given by Karin Dayas. It was really a request concert, growing out of the many demands for a repetition of the successful recital this pianist gave during the summer session.

On the program recently furnished by the Christ Church Choir, under direction of Parvin Titus for the Greater Cincinnati Industrial Exposition at Music Hall, Ruth Carhart, pupil of Ruth Townsend, and Sherwood Kains, pupil of

John A. Hoffmann, were among the soloists. Another program for the Greater Cincinnati Industrial Exposition at Music Hall was given by the St. John's Choir under the direction of John A. Hoffmann. Leo Paalz, regular organist of St. John's Church, played the accompaniment. The chorus sang much in the a cappella form and placed a group of Schubert songs on the program because this year is the Schubert Centenary. The soloists were Blanche Brant and Rosa Levit, pupils of Mieczyslaw Munz.

At the sixty-ninth Musical Festival in Worcester, Mass., which took place recently, two former pupils of the Cincinnati Conservatory were among the soloists on all three programs. Everett Marshall was a pupil of Dan Beddoe and Ralph Lyford for three years. About a year ago he won a contract with the Metropolitan Opera Company and has been appearing also in several music festivals in the East during the past spring and summer. At the Worcester Festival Mr. Marshall sang with Matzenauer and Althouse in Purcell's *Dido and Aeneas*, under the direction of Albert Stoessel. On the last program he sang the role of the High Priest with Merle Alcock as Delilah and Paul Althouse as Samson in Saint-Saëns' *Samson and Delilah*. Robert Elwyn Smith, the other Conservatory student, known here as Elwyn Smith, sang the tenor role with Minna Hager in Malipiero's *The Princess Ulalia*.

Edgar Gosney, pupil of John A. Hoffmann, and tenor soloist at the Pleasant Ridge Presbyterian Church, has been engaged to sing in opera at Zanesville, O., for the convention

instruments by Mozart. This was played by members of the Cincinnati Symphony Orchestra (oboes, Rene Corne and J. Wolf; clarinets, Joseph Elliott and Wilfred Gunn; horns, Max Hess and Gustav Albrecht; bassoons, Hans Meuser and Fred Jacky). Of the above, Rene Corne, Joseph Elliott, Max Hess, Hans Meuser and Fred Jacky are teachers at the Cincinnati Conservatory of Music.

Edgar Stillman-Kelley's orchestration of a Schubert Overture, originally written for four hands, has just been published by the Oliver Ditson Company. It is an interesting fact that this Overture at the time it was written could not have been arranged for orchestra because of the chromatic difficulties which it contains that were not possible for wind instruments of that day. It is a very charming work and the orchestration of it by Mr. Kelley has been listed on hundreds of programs recommended by the Schubert Centennial Association. Its first European performance will be in that historical old spot, Eisenach, Germany, noted as the birthplace of Bach, the location of the famous Wartburg.

Mary Alice Cheney, pupil of John A. Hoffmann, sang a group of songs on the opening program of the Clifton Music Club.

The School of Opera at the Conservatory has the largest enrollment this year that it has ever had in the history of the school. Alexander von Kreisler, the new head of this department, says that the material with which he has to work is even better than he had expected and he is very enthusiastic about the plans for the winter. Florence Barbour is coaching operatic roles in the School of Opera.

Grand Rapids, Mich. The musical season may be said to have fairly started, now that the Philharmonic Central Concert Course has had its first concert of the year. This was given in the Armory by the Detroit Symphony Orchestra, with Victor Kolar conducting. The program was an interesting and popular one, even the symphony, the Chausson in B flat major, being one which is easily understood and pleasing to the average listener. Mr. Kolar, whose conducting is rhythmic and inspiring, received continued applause for himself and his men, and the audience was reluctant to leave.

The St. Cecilia Society has increased the number of its artist recitals from three to ten, and has added 300 new names to its membership list. The first meeting of the season was opened with an inspiring address by the new president, Bertha Kutsche. The program which followed was given by active members of the society, Mrs. Leland Holly, mezzo-soprano, Florence Williams, soprano, Mrs. Merritt Vining, pianist, and Florence Buerle, violinist. The accompanists were Dorothy Pelck McGraw, Mrs. Gerald Williams, and Helen Baker Rowe, and the chairman of the day was Augusta Rasch Hake. The next program was given by Cameron McLean, baritone, with Mabelle Howe Mable, accompanist, both of Detroit. Mr. McLean is an actor-singer with an interesting personality, and his recital was much enjoyed. Mrs. Mable, who played a long and exciting program entirely from memory, is an artist who deserves especial mention. Mrs. Edwin B. Sutton was chairman of the day. A luncheon, complimentary to the new members, was held in the clubhouse, followed by a recital given by Catherine Wade Smith, violinist, and William Bellar, pianist, both N. F. of M. C. In charge of arrangements for the day was Bessie Evans Richardson. Four members' programs will be given soon, one by the St. Cecilia Chorus, Emory Gallup conducting. Mr. Gallup has recently returned from a summer in Europe, where he studied voice and organ. The chorus is rehearsing regularly in preparation for several concerts to be given before the holidays. New officers are: Mrs. Michael W. Shillinger, president; Mrs. Charles F. Antisdel, first vice-president; Mrs. H. W. Garrett, second vice-president; Mrs. Hugh Blacklock, secretary; Mrs. A. E. Harper, treasurer; Mrs. E. F. Fitzgerald, librarian; Mrs. Joseph W. Putnam, accompanist; Mrs. C. U. Clark, Mrs. J. E. Finnegan, Mrs. Hugh Simpson, and Helen Baker Rowe, directors.

The Junior Choir and Calaphone Club of Central Reformed Church, with Temple J. Barcafer directing, gave an enjoyable concert in Central High School auditorium.

A concert for the local G. A. R. was given by faculty members of the Grand Rapids Conservatory of Music at Press Hall. Those taking part on the program were Kathryn Strong Gutekunst, contralto; Karl Wecker, violinist, and a trio composed of Julia Krapp, pianist, Oliver C. Keller, violinist, and Stanley Hall, cellist. The accompanist was Dorothy Pelck McGraw.

The Grand Rapids Conservatory of Music gave its annual faculty concert at the St. Cecilia auditorium. Besides Mrs. Gutekunst and Mr. Wecker, the following took part on the program: Oscar Cress, president and manager of the conservatory; Ruth Pellegrini, Carl Sennema, and Cecil Wierda, pianist; Jurien Hockstra, baritone; Mrs. Allen G. (Continued on next page)



"A pianist possessed of exceptional qualities of technique and perception." —Daily Telegraph (London).
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of the Southeastern Ohio Federated Clubs. During the three-day meeting, the opera, *Lovers' Quarrel*, by Parelli, will be given two performances and Mr. Gosney will sing Flirndo, the leading tenor role.

Wilhelmen Bixler, pupil of Marguerite Melville Liszniewska and member of the Junior Faculty of the Conservatory, gave a concert in Huntington, W. Va.

Paul G. Richman, former Conservatory student, has assumed his duties as director of public school music at Morningside College, Sioux City, Ia. Mr. Richman formerly was music instructor in the public schools of Indianapolis, Ind., for two years, and superintendent of vocal music in the public schools of Asheville, N. C. He is a charter member of Sinfonia, national musical fraternity.

Marguerite Melville Liszniewska's former pupil, William S. Naylor, has been recently made head of the music department of Judson College, Marion, Ala., where he has complete charge of the music department.

Lucie Landen, head of the violin department of Alabama College of Montevallo, Ala., has been recently appointed to direct the college orchestra for the coming season.

At the annual meeting of the Southwestern Ohio Teachers' Association in Emery Auditorium, Mary Towsley Pfau, accompanied by Warren J. Ritchey, furnished the entire musical program.

At the annual meeting of the Southwestern Teachers' Association, held in Cincinnati, programs were given by members of the artist faculty of the Cincinnati Conservatory of Music and of the Cincinnati Symphony. Ruth Townsend, artist teacher of the vocal faculty, gave the first program. Her long association, first as student and later as assistant teacher and co-artist with Jean de Reszke, gives her a prominent position in the musical world. She will be heard in recital at the Conservatory of Music and at the Cincinnati Woman's Club in the near future. The other feature of the convention was a Serenade in E flat major for eight wind

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Music Notes From Coast to Coast

Miller, Palmer Quackenbush, violinists, and Stanley Hall, cellist. The accompanists were Mrs. McGraw, Mrs. Rowe, and Miss Pellegrini. Mr. Quackenbush and Mr. Hall are new members of the faculty, as are also J. Henry Guerkin for the German department and Elizabeth Barker Van Campen for the vocal department. The Girls' Glee Club is directed by Mrs. Gutekunst, and the orchestra by Mr. Wecker and Mr. Keller. Mrs. Gutekunst is offering a vocal scholarship in memory of her brother, Jack Strong, who was a gifted singer.

Jeanette Brumbaugh has returned from a summer of study in Paris with Claude Warford, and has resumed her private teaching as well as her work as supervisor of music in Vocational High School. Others who have opened their studios are Mrs. William J. Fenton, Viola Craw Parcell, Harold Tower, William Van Gemert, Mr. and Mrs. Eugene J. Phillips, Mr. and Mrs. Sherman Tuller, Reese Veatch, Ellen Kinsman Mann, and Chester Berger.

Stella Miller Gezon presented twelve of her piano pupils in recital at Broadway Avenue Christian Reformed Church.

A program was given in Central High Auditorium, under the auspices of Christian High Alumni, by the Whiting String Trio, Arthur Van Dongen, baritone, Evelyn Nieboer, pianist, Pauline Karsten, soprano, and the Harmony Male Quartet (James DeJonge and Sidney Bos, tenors, Clarence Boersma, baritone, and Elmer Oppenhuizen, bass).

A musical was given at the Women's City Club by the Grinnell Trio of Detroit, (Lois Johnson, soprano; Thelma Newell, violinist, and Vera Richardson, pianist). Mrs. Henry J. Dotterweich was general chairman of arrangements, assisted by Mrs. Joseph A. Michaelson and Mrs. Jay Brooks.

The St. Cecilia String Quintet (Mrs. C. B. Newcomb and Mrs. Maurice Quick, violinists, Mrs. V. I. Calkins, violist, Lois Richards, cellist, and Mrs. Frederick Royce, pianist) gave an enjoyable program before the Women's Literary Club of Holland. Besides the string numbers, Mrs. Calkins sang a group of soprano solos. Arrangements were in charge of Mrs. W. R. Buss of this city and Holland.

Jurien Hoekstra, baritone, has returned from a summer in California, where he studied with Louis Graveure. He gave several recitals in San Francisco, Los Angeles, Hollywood, and Coronado Beach. In this last recital he was accompanied by Ramon Navarro, who is an accomplished pianist and a fine singer.

Carl Hendrickson, a local violinist, for some time head of the music department at Todd School for Boys at Woodstock, Ill., near Chicago, spent two months visiting relatives here and recently sailed for Rome for a year's study in violin and composition at the American Academy. Mr. Hendrickson wrote the music for the musical comedy, *Page the Prince*, the book by Roger E. Hill, also of the Todd School. This has been successfully produced at the Goodman Theater in Chicago, at Fostoria, Ill., and other places.

The Atwater Kent local audition, which was held in the St. Cecilia building under the auspices of the society and Mrs. F. Dunbar Robertson, Great Lakes district president, was won by Robert Graham, baritone, pupil of Mrs. William J. Fenton of this city, of Theodore Garrison of Ann Arbor, and of Arthur Burton of Chicago. Mr. Graham also recently won a scholarship for a year's study under Louis Graveure at the Michigan Institute of Music and Applied Arts at Michigan State College, Lansing, Mich. Howard Schade, baritone, also a pupil of Mrs. Fenton, was given honorable mention in the Atwater Kent contest.

Oswald Lampkins, local baritone, has been awarded a year's scholarship in the Chicago Musical College.

Walter Blodgett, artist-pupil of Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, has accepted a position as recital organist at the University of Chicago. During the summer months he was assistant organist at the Fourth Presbyterian Church, Chicago. Mr. Tower has recently organized a mixed chorus which now numbers sixty-five members, and meets at the Pro-Cathedral every Sunday afternoon.

H. B. R.

Long Beach, Cal. The first concert in the Philharmonic Course, managed by L. D. Frey, presented Fritz Kreisler.

The Civic Concert Series, Katheryn Coffield, manager, offered Richard Bonelli, Chicago Civic Opera baritone, in recital, in the Municipal Auditorium, with Everett Tuttings, pianist-accompanist. The Auditorium was well filled.

A new course of artist concerts, sponsored by the Adult Education Department of the Long Beach City School, pre-

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sented Riccardo Martin, tenor, in recital at Polytechnic High School Auditorium. Mr. Martin was assisted by his artist-pupil, Cleora Wood, dramatic soprano.

The Long Beach Symphony Orchestra gave the initial concert of the season under the direction of Leonard J. Walker. The soloist was Elsa Alsen, Wagnerian soprano.

The Musical Arts Club, composed of professional musicians, now has a membership of nearly 100 men and women, with Clarence E. Krinbill, president. This club was organized in August, and meets weekly to discuss matters of interest to the profession.

The Woman's Music Club, with a membership of nearly 500, celebrated its twenty-first anniversary. Mrs. Albert Small is president. There are three sections in the club: study, creative and church music; a Juvenile and Junior Federated Club, sponsored by the parent club and a club of forty voices directed by L. D. Frey. A. M. G.

Los Angeles, Cal. The first Popular Concert by the Philharmonic Orchestra drew a large crowd. The program was unusual and interesting. The little known Lalo Overture to *Le Roi d'Ys* was the first offering and met with a warm reception, as did also the Arensky variations on a Tchaikowsky theme. The Rimsky-Korsakoff suite *The Snow Maiden*, was the most striking of the program, not only for musical interest, but for the manner in which it was presented. The orchestra's work was marvelous. The Strauss Dance of the Seven Veils was also carefully worked out. Liszt's Hungarian Dance, No. 1, closed the program. The soloist of the afternoon was Hazel Elwell Rhodes, soprano, local artist. Her voice is smooth and round, very well managed, and she sings with intelligence and feeling. She sang with the orchestra a couple of years ago before she left for New York where she has been studying. Her voice shows great improvement over her former appearance. She sang Gounod's Recitative, King of Thule, and Jewel Song from *Faust*, Griffes' By a Lonely Forest Pathway (orchestrated by Allard de Ridder), and Hageman's At the Well.

L. E. Behmeyer introduced Lillian Steuber, pianist, before a large audience at the Biltmore ballroom. This slip of a girl presented a well arranged program played with unusual maturity and an extremely fine technic. At the close she added many extra numbers to please the insistent demand.

Arthur Friedheim, pupil and exponent of Liszt, gave a recital at the Biltmore ballroom before a large audience. Numerous encores more than doubled the original program and great enthusiasm prevailed over the art of the pianist. He appeared under the management of the University of the West.

Phillip Tronitz is opening a series of concerto classes.

Maxine Carlo, coloratura soprano, pupil and protegee of Rosa St. Ember, has arrived in Milan, where she will study for three or four years. B. L. H.

Milwaukee, Wis. Edith Persson, a talented young violinist of Milwaukee, who recently returned from two years' intensive study in Europe, was presented by Marion Andrews in the Athenaeum. Her art and program aroused great enthusiasm. Winogene Hewitt Kirchner provided rare piano parts and the audience demanded many encores.

A few days later the Auditorium was filled with 3,500 members of the Civic Concert Association of Milwaukee, of which Victor L. Brown is president, to listen to the opening program presented by Jose Echaniz, Cuban pianist, and Mary McCormic, Chicago Civic Opera soprano, appearing in joint recital. Both artists received an ovation.

Margaret Rice's Fine Arts course, presented this year in the Garrick Theatre, opened with a brilliant recital by Vladimir Horowitz, and the young artist had not played ten measures of the great Bach-Busoni Prelude and Fugue in D Major before the audience felt that here was a sensational pianist. Magnificent as was his technical performance, there was an intelligent quality that bespoke the keenest mind. Possessed of a power that is almost unequalled, he has it under amazing control. His program was brilliant, and fairly dazzled the audience which gave the young man a veritable ovation.

The Chicago Symphony Orchestra gave its first of ten concerts under the baton of Frederick Stock in the concert division of the Auditorium, both afternoon and evening. The matinee brought out a large enthusiastic gathering of young people.

Two days later Miss Rice presented Doris Niles and the Niles Ballet as the second number of her Fine Arts course, and the following night the Auditorium, seating 7,000, was packed with visitors from all over the state attending the convention of the Wisconsin Teachers' Association, who applauded to the echo the Lyric Male Chorus of Milwaukee, under the direction of Alfred Hiles Bergen, and the Chicago Little Symphony under the leadership of George Dasch, director.

Marion Talley, of the Metropolitan, was presented for the visiting teachers in Milwaukee, in the Auditorium, by Marion Andrews. Her program included arias from *I Puritani*, *Mignon*, and *The Magic Flute*, together with lighter numbers, and the lovely little singer made a host of friends and graciously responded to a number of encores. M. A.

San Francisco, Cal. The first of the Alice Seckels Matinee Musicals this season introduced to San Francisco a singer who seems destined to attain artistic greatness. She is Mary McCormic, Chicago Civic Opera soprano. Youth, beauty and a fascinating personality, coupled with unusual talent, belong to Miss McCormic. In a program that ranged from the early classics to songs by contemporary composers and arias, too, Miss McCormic brought a tone of exquisite purity, of delicate nuance yet of sturdy texture and rich color. She also brought style, imagination, genuine musical feeling and excellent diction. Indeed Miss McCormic proved a most agreeable recitalist and received undisputed applause. To an already liberal program she added a long list of encores. She was ably assisted at the piano by Willard Seklerberg.

Kathryn Meisle, contralto, has appeared here frequently in opera, concert and oratorio and is looked upon as a favorite with our audiences. She gave her annual song recital in Scottish Rite Hall, it being the second attraction in the Wolfsohn Artist Series, and her acclaim could scarcely have been heartier. Kathryn Meisle is a sincere artist and musician, an indefatigable student who can always be depended upon to present a program of musical worth, one that has both intellectual and emotional appeal. She was in fine vocal form upon this occasion, her singing, especially of the lieder, showed to perfection the warmth

and beauty of her voice no less than its extraordinary aptitude for dramatic expression. After each group, Miss Meisle was recalled innumerable times. Solon Alerti provided superb accompaniments for the soloist.

M. and Mme. Andre Ferrier, of the Gaite-Francaise, have returned from their trip abroad. This season they intend to give a series of musical and prose productions at their theatre in time.

Dene Denny, noted for her interpretations of modernistic music, appeared in the Ida G. Scott Fortnightly Concerts.

Ernest Bloch, director of the San Francisco Conservatory of Music, one of the most distinguished of contemporary composers, has returned to San Francisco from a summer in Europe and is again teaching and directing at the Conservatory. In his conjunction with his other work, Bloch will give a series of lectures during the season, the first one being on his prize winning symphony, *America*. This symphony is scheduled for early production here by the San Francisco Symphony Orchestra under Hertz.

Robert Pollak, violinist, head of the string department of the San Francisco Conservatory of Music, will appear in three recitals this season.

A young San Francisco violinist, Esther Heller, has been awarded a scholarship by the Juilliard Musical Foundation. Miss Heller, still in her teens, was a pupil of Sigismund Anker up to about year ago when he advised her to go to New York for further work. There she became a pupil of Hans Letz.

C. H. A.

Pennsylvania Grand Opera to Give Carmen

The Pennsylvania Grand Opera Company announces that its performance of *Carmen* on December 12 will be one of the most pretentious productions ever offered by that organization. Giovanni Zenatello will be heard as Don Jose and the title role will be essayed by Rhea Toniolo. Miss Toniolo has sung *Carmen* on many occasions in South America, under the baton of Frederico de Cupolo, and the fact that he will conduct the forthcoming performance in Philadelphia also is of interest. A feature of the elaborate production will be the arrival of Carmen, in the scene of her triumphant entrance, in a victoria drawn by six horses. The ballet will be a conspicuous feature of the performance, with Mikhail Mordkin and Florence Rudolph as the stellar dancers. Ethel Phillips, in association with Mordkin, has devised the dances. Dorothy Fox, well known in Philadelphia, will sing the part of Micaela. Others to be heard include Giuseppe Reschigiani as Remendado; Bianca Fiore, Frasquita; Mario Fattori, Zuniga, and Luigi Dalle Molle, Morales.

Dilling's Many Dates

Since her return to this country last month, following her tour of the British Isles, Mildred Dilling, harpist, has fulfilled the following dates: November 19, Augusta, Me.; 20, Portland, Me.; 22, Springfield, O.; 24, Chicago, Ill.; 29, New York; December 1, at the wedding of Miss Manville and Count Bernadotte of the Swedish Royal Family and December 2, a musical with Harold Milligan, organist, at the home of Mrs. Thomas Williams, Lawrence, L. I. On December 6 (today) she will be soloist with the Philadelphia Women's Symphony Orchestra; December 7, she will give a musical at the home of Mrs. Milton J. Warner of Pine Orchard, Conn.; December 8, she will take part at a musical at Avon Farms, Conn.; December 9, at Farmington, Conn.; and Avon Sunday, 11, at the New York Opera Club.

Briggs Has Production Rights of Comedy Opera

Ernest Briggs, of New York, states that he has purchased the production rights of *The Play of Robin and Marion*, the medieval folk comedy opera by Adam de la Halle, reconstructed and harmonized by Jean Beck, of the University of Pennsylvania and the Curtis Institute, and translated from the old French by J. Murray Gibbon. This opera was the feature of the second Canadian Folksong Festival at Quebec, with Wilfred Pelletier, assistant conductor of the Metropolitan Opera Company, as director. Ralph Errolle sang the role of Robin on that occasion.

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Madame Van Gordon sang with likeable ease in a voice of velvety texture, smoothly projected.—*New York Evening Post*.

Sang with dramatic charm and purity of intonation. Her mezzo contralto voice is rich and magnetic. Recalled again and again by an appreciative audience.—*Binghamton, N. Y., Sun*.

Cyrena Van Gordon brought to the music lovers of Binghamton a taste of great singing by a great artist. Miss Van Gordon's voice is of lovely quality and splendid volume.—*Binghamton, N. Y., Sun*.

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—Pittsburgh, Pa., Sun-Telegraph.

Miss Van Gordon owns a lovely contralto voice, possessing range, depth and color in profusion, and quality to spare.—Pittsburgh, Pa., Press.

When she arrived at the Wagner "Yo-Ho" Valkyrie call, the performance simply stopped. She was given an ovation and the audience appreciated the repetition.—Pittsburgh, Pa., Post-Gazette.

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CHICAGO.—Two-piano playing at its very best was heard at the Great Northern Theater on Sunday afternoon, November 25, at the hands of two masters of the keyboard, Harold Bauer and Ossip Gabrilowitsch. Bauer has arranged the Bach Fantasia and Fugue in A minor, Schubert's Fantasy, opus 103, Theme Varie, and Rondo for two pianos and they had place on the program under discussion and received such expert handling as to evoke unstinted enthusiasm from the listeners. There were also offered for enjoyment the Mozart-Busoni F minor Fantasy and Saint-Saëns' Variations upon a theme by Beethoven. These and many encores were superbly done and received with hearty approval.

THE SKALSKI ENSEMBLE

Up to last week one heard but little regarding Andre Skalski outside the fact that he is an extremely busy teacher of the piano, but he is too ambitious and versatile a person to remain in oblivion. Having won considerable success abroad as conductor of the New South Wales State Orchestra of Sydney, Australia, and as musical director and first conductor of the Royal Carl Rosa Opera Company of London, England, the fact that there was no orchestra in Chicago for him to conduct hampered him not at all. He got together some fine orchestral material and built an orchestra of some seventy players, calling it the Skalski Orchestra. At the concert at Orchestra Hall last week Skalski proved a conductor of high qualifications. The following Sunday, November 25, he brought to public notice the Skalski Ensemble, with himself at the piano, through a chamber music concert at the Playhouse. In the program of Schubert numbers he proved his versatility and all-around musicianship by appearing as pianist in the Trio

in E flat major, a recently discovered Trio in one movement, and in the "Trout" Quintet, besides playing the accompaniments for the soloist of the afternoon, Else Harthan Arendt, soprano.

Throughout he revealed himself a leader of no mean ability, a pianist of high attainment and a sympathetic and artistic accompanist. Skalski has made his mark in America and he should make a deep imprint in the musical world. Mme. Arendt's contribution to the program came in Die Junge Nonne, Muth, Die Florelle, Nachtstück and Undeutsch, in which she effectively displayed her beautiful voice, fine musicianship and knowledge of the difficult art of German lieder singing. She was assured of the listeners' appreciation by abundant plaudits.

Fritz Kreisler in Recital

Orchestra Hall proved too small to harbor every one eager to hear Fritz Kreisler's recital there on November 25, and thus when the entire hall, including the stage, was completely sold to capacity, many had to be turned away for lack of seating space. No standing room is allowed in Chicago theaters. In fine mood, the king of the violinists played superbly throughout his program and thereby further endeared himself to Chicago music-lovers.

JEANNETTE DURNO STUDIO RECITAL

A large audience was in attendance on the evening of November 25, at the Durno Studio to hear a program by artist pupils. Those who played were Ruth Behrensmeier, Ethel Gibbons, Jean Milne, Dorothy Wright and Franklin Schneider. The next recital is scheduled for December 16.

WOMAN'S SYMPHONY BEGINS SEASON

The Woman's Symphony of Chicago began its season with a concert at the Eighth Street Theater on the evening of November 26, with Jan Chiapuso, pianist, as soloist. No tickets having been received at this office, the concert cannot be reviewed.

PAUL WHITEMAN'S ORCHESTRA

Paul Whiteman and his orchestra presented a varied and unusually interesting program before a very appreciative audience, which constantly demanded extra numbers, at the Auditorium on the evening of November 25.

Mrs. H. H. A. Beach a Guest

Mrs. H. H. A. Beach was an honored guest this week in Chicago and many musical organizations paid homage to this eminent American composer. On November 21 the Melodist Club gave a program and luncheon for her and in the afternoon of the same day Iota Alpha Chapter of Mu Phi Epsilon National Sorority gave a program and tea in her honor at the Illinois Women's Athletic Club. On November 25, the Woman's Symphony Orchestra presented Mrs. Beach's Gaelic Symphony at its first concert of the season at Eighth Street Theater. The Musicians Club of Women presented program of her compositions at the Studebaker Theater on November 26, with the composer-pianist assisting. Mrs. Beach was guest of honor at the banquet given at the Cordon Club by the MacDowell Society of American Musicians on November 27. The International Society for Contemporary Composers gave a luncheon in her honor at the Auditorium Hotel on November 28. A reception at Lyon & Healy's, sponsored by the Musicians Club of Women, on November 30, wound up a festival

week for this well known and well liked woman composer, whose playing at the Musicians Club of Women concert proved the high light in the week's festivities, as not only is Mrs. Beach a fine composer and pianist, but it is always interesting to hear compositions presented by the one who has written them, for who knows better how they should be played than the creator herself?

HOROWITZ AT ORCHESTRA'S TUESDAY CONCERT

Many were turned away again from Orchestra Hall at the third Tuesday afternoon concert of the Chicago Symphony Orchestra. Though standing room is forbidden in this city, due to a fire ordinance, several of our musical luminaries who were unable to purchase seats were seen hiding behind curtains to listen to the soloist of the day, Vladimir Horowitz. This young man, who has taken Chicago by storm, (his first recital here on December 16 being already sold out), elected to play the Rachmaninoff Concerto for Piano No. 3, in which he made his brilliant debut here last season with the same Chicago Symphony Orchestra. Now, we may incur the wrath of some members of the local fraternity by stating openly that the Rachmaninoff concerto does not give the pianist such fine pianistic display as the Tschaikowsky Concerto. Horowitz played beautifully and though the house reacted vociferously to his performance, he left us somewhat cold and this, we repeat, must have been due to the work he performed much more than to his interpretation.

The orchestra played as the opening number the Wagner Rienzi Overture, which was followed by the Tschaikowsky Symphony in F minor. They were played with great virtuosity, every department functioning at its very best under the masterful guidance of Frederick Stock, who has so well drilled his men that, as far as memory can recall, no such performances have ever been heard in our midst—not even from our own orchestra, which is this year at its zenith.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

The special ten weeks course in aesthetics which Herbert Witherspoon, president of the College, has been conducting in connection with the class in musical history, has excited an unusual amount of interest among the members of the class. These discussions have been allowed during the class session, which have brought out many original ideas and have caused the pupils really to think about the aesthetic and uplifting side of their art. Indeed, this has been of such moment that many of the students have now accepted Mr. Witherspoon's invitation to meet four or five times during the year for a discussion of modern psychology and philosophy and their relation to the aesthetic side of education as provided by music.

This rather original development is another proof of the continued progress of the Chicago Musical College in developing among its pupils a high standard of intellectual, emotional and ethical thought. It also shows that the great musical college can provide real aesthetic education and not merely training for musical performance. It is hoped by the college authorities that in due time these courses presided over by Mr. Witherspoon will attract many people outside the college who are interested in the higher branches of aesthetic education, and probably next year a special course will be presented to fulfill this demand.

Florine Thomas, soprano pupil of Herbert Witherspoon; Margaret Fried, violinist, pupil of Leon Sametini, and Vera Bradford, pianist, pupil of Rudolph Ganz, appeared in recital at the Medina Country Club Thanksgiving afternoon.

Harriet Jordan, soprano, pupil of Graham Reed, sang at the Bryn Mawr Women's Club, November 26, appearing in costume in a group of Irish songs.

Eunice Steen, soprano, artist pupil of Mr. Witherspoon, was soloist at the Alumni dinner of the Dartmouth College, with Benson's Orchestra, at the Stevens Hotel, November 24. She also appeared as soloist with the same orchestra on November 29.

Elvira Slocum, organ pupil of Charles H. Demorest, was substitute organist this week at the Libertyville Theater, Libertyville.

Two signal honors have come to pupils of Leon Sametini within the past week when Henri Verbrugghe, director of the Minneapolis Symphony Orchestra, after extensive try-outs, chose Howard Colf as assistant concertmaster to fill a position left open by the selection of Harold Ayres as concertmaster with the Minneapolis Symphony.

George Graham, baritone, former pupil of Herbert Witherspoon, who is now teaching singing in the conservatory at Wooster College, Wooster, O., and is also director of the Wooster College Glee Club, made his debut recital at Wooster, O., in the Memorial Chapel of Wooster College.

Elizabeth Meigs, soprano, pupil of Charles H. Kepp, appeared in a song recital at the Joseph Bond Chapel, University of Chicago, on November 27. Helen Fredericks, soprano, a pupil of the same teacher, is soloist at St. Mary's Riverside.

Frances Wirt, soprano, pupil of Herbert Witherspoon, is singing over WJJD, Palmer House station in Chicago.

(Continued on next page)

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Chicago

Chicago

(Continued from preceding page)

GORDON STRING QUARTET BEGINS SERIES

With a program containing two novelties, the Gordon String Quartet began its eighth season on the afternoon of November 28, in the foyer of Orchestra Hall. The first novelty came in Loeffler's Music for Four Stringed Instruments, an imaginative, skillfully scored number in the modern idiom. Pogojeff's Theme and Variations, Russian in color and melody, was the other. Admirably played by this quartet, the new numbers found favor with the chamber music devotees who attend these concerts. A Haydn Quartet in F major closed the program of this splendid ensemble body, which is doing much through its interesting programs and fine performances to convince of the pleasures to be derived from chamber music at its best. The members of the quartet this season are Jacques Gordon, Walter Hancock, Clarence Evans and Richard Wagner, all from the Chicago Symphony Orchestra.

APOLLO CLUB PRESENTS EMILY ROOSEVELT

Departing from its usual custom of presenting programs in which the chorus is the main feature, the Apollo Musical Club has in addition to its regular schedule arranged concerts in which the club will open and close the program and the balance of the program will be presented by individual artists. The first of these, at Orchestra Hall on November 30, presented Emily Roosevelt, soprano, and the Amy Neill String Quartet.

In Italian, German and English groups, Miss Roosevelt accomplished her first Chicago appearance with evident success. It was not, however, until she reached the last number of her opening group—the Pace, pace mio Dio aria from Verdi's La Forza del Destino—that Miss Roosevelt revealed herself at best. Here she had her lovely voice under complete control and offered singing of a high order, which had the full approval of the listeners. She gave admirable account of herself in the German group by von Schillings, Hugo Wolf, Pfitzner and Schubert. The balance of her contributions was not heard.

Under its new conductor, Edgar Nelson, the Apollo Club sang with fervor and understanding the Sanctus from the Bach B minor Mass, even though the chorus is somewhat smaller in number than heretofore. The Omnipotence of Schubert, with the assistance of Miss Roosevelt, which closed the program, was not heard.

STOCK OFFERS NOVELTIES

Two novelties took the place of a soloist at the Chicago Symphony Concerts of November 30 and December 1. The first was from the pen of the gifted Chicago composer, Wesley LaViolette—a tone poem for strings called Penetrella. The other was a suite from Háry János by the Hungarian composer, Zoltán Kodály.

In his tone poem the Chicago composer has written music that is harmoniously and musically well constructed on sound, sane lines. It is not without interest, and reveals the composers' thorough knowledge of orchestral technic. The number, beautifully played by the Chicago Symphony under Mr. Frederick Stock, was vigorously applauded, bringing the composer to the stage many times. Mr. LaViolette has also written an opera called Shylock, which, judging from the success of his tone poem, would make an interesting novelty for the Chicago Civic Opera repertory.

The Kodály number is written in humorous vein; it is gay, bright music throughout and delighted the listeners.

There were also Weber's Abu Hassan Overture, the Handel-Harty Water Music and the Saint-Saëns Third Symphony, which, presented in the Chicago Symphony's most artistic manner, earned the full approval of the listeners.

AMERICAN CONSERVATORY NOTES

Advanced piano students appeared in concerto program at the Conservatory Studio Theater, Kimball Hall, on November 25. The program included concertos by Mozart, Beethoven, Litoff, Mendelssohn and Schumann.

Helen Hamal of the faculty, presented her piano pupils in recital in the Conservatory Hall on November 28.

J. L. Yule, who was enrolled in the summer classes in class piano methods, has organized piano classes, Oxford Course, in the public schools in Guelph, Ontario, where he is music supervisor.

Blanche Leigh, Public School Music Department, is supervisor of music in the public schools in Clinton, Ia.

L. Roubidoux, violinist, former artist student of the conservatory, is a member of the faculty in the University of Idaho.

Mrs. W. J. Fenton, alumna of the Conservatory, is head of the voice department in Hope College, Holland, Mich.

Lillian Johnson, pupil of Gertrude Bailey, is organist in the Lutheran Church, Park Ridge, Ill.

BUSH CONSERVATORY NOTES

Paul Smith, violinist, student of Richard Czerwonky, appeared on a program given in the University Chapel of the University of Chicago on November 24.

Last week Mme. Ella Spravka, pianist, gave the following recitals: November 12, Renaissance Club; November 13, Formal recital given by Sigma Alpha Iota at Illinois Women's Athletic Club; November 16, the Vanderpool Art Club, Beverly Hills; November 18, Mary MacDowell's party at the South Side Settlement House.

Dorothy Carlson, student of Mme. Justine Wegener gave a program of songs for the German-American Independent Women's Club on November 21 and was most enthusiastically received. Miss Carlson is the winner of the Sigma Alpha Iota scholarship for the season 1928-29.

Charlotte Holt, soprano, student of Mme. Nelli Gardini, and Vivian Knecht, student of Oranne Truitt Day, gave a program for the Woman's City Club on November 26.

Ward Montgomery, Boyd Crane, Helen Lou McNeal and Margaret MacDonald, dramatic students of Bush, returned during the past week from a ten week tour in the east, where they have been playing in "Take My Advice."

Eugenie Limberg, violinist, student of Richard Czerwonky, will direct the string quartet "Prelude & Caprice" on the program of original compositions by Edgar A. Brazelton, to be presented in the near future by the Harold Von Mickwitz Repertoire Club.

Marjorie Barton, Paul Smith, Ira Schroeder, Inez Pirez, Edward Karhu and Delaware Deliya were soloists at the

MUSICAL COURIER

last meeting of the Von Mickwitz Repertoire Club on November 11.

JEANNETTE COX,

Musical Courier Cashier Weds

Sunday afternoon, December 2, in this city, Janet Pollak became the bride of Murray Rosenblum. Miss Pollak was for five years the cashier of the Musical Courier Company, having come to that organization after she graduated from school. Through her willingness, diligence and ability she soon was given the position she held until her marriage.

In the course of business, many young women come and go. Miss Pollak, however, will be remembered for some time as one of the most popular of the MUSICAL COURIER'S employees. She was ever courteous and ready to help others, and always with a natural charm.

Following the wedding and reception, the young couple left on a short motor trip to Canada. The MUSICAL COURIER staff tenders the newlyweds every happy wish.

Letters Praise Althouse

Paul Althouse, who started his American season after a successful European tour, recently returned from an equally successful one in the South and West. This success was both an artistic one and, according to the local managers, a financial one as well. Every now and then letters of acclaim and approval have been sent to Mr. Althouse and his managers for the delightful work of the tenor.

Obituary

FERNAND STEINDEL—IN MEMORIAM

A fine pianist has passed away in Chicago. Ferdinand Steinidel, member of a family of distinguished musicians, died on February 18, 1928, as the result of a regrettable impulse which, in a fleeting moment, gained the upper hand with him. The happening occurred in Chicago at the Sheridan Plaza Hotel, where, for many years he had resided.

Ferdinand Steinidel was born about thirty-eight years ago in Munchen-Gladbach, Germany, in which country he was also educated. In 1907, he came to America and appeared with the Chicago Symphony Orchestra. Shortly after that he was engaged as soloist with this organization on tour. Since that time he was a recognized figure in the musical world. Away from his instrument, he was boyish and irrelevant; facing the keyboard, especially as anchor-man in a symphonic ensemble, he had few equals. He was one of the most dependable players to be found anywhere, with an un-



FERNAND STEINDEL

canny gift for anticipating the unexpected, stepping into the breach when a shortcoming manifested itself in another section, with a quick, firm grasp of the situation that was at times breath-taking in its quick-witted assurance and unfailing certainty. Had he been gifted with a different temperament, been made of harder fiber and possessed of a more aggressive nature, he would eventually have taken rank with the greatest players of the instrument.

For a while this gifted artist formed a trio known as the Steinidel Trio, composed of Ferdinand Steinidel, pianist; Max Steinidel, cellist, and Albin Steinidel, violinist—all three players being brothers—a unit that attained a wide reputation and enjoyed much popularity on the concert stage.

He is survived by his widow; his parents, now residing in Berlin, Germany; one sister, Claire, a soprano and pianist with the Statistic Opera in Charlottenburg, Germany; and three brothers, Max, Albin and Walter.

HENRY VINCENT HIGGINS

Henry Vincent Higgins, London's leading patron of grand opera for the last thirty years, died at his home in London, on November 22, at the age of seventy-three.

His father was Matthew James Higgins, who wrote under the name of Jacob Omium, and his mother was the daughter of Sir Henry Tichborne. He studied at Oxford and, later, became a member of the Life Guards, where he remained for seven years. He always played a prominent role in London's social life, was a close friend of King Edward and when, together with Lord de Grey, he bought the lease of Covent Garden in 1899 and formed a syndicate. King Edward, then the Prince of Wales, became a shareholder. From that time on Mr. Higgins took a lively interest in the international opera seasons held there, engaged many artists personally, in his capacity of chairman of the syndicate, and was widely known for his ability to pacify irate singers.

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Rosa Ponselle "An Inspiration"

Under the heading of "Rosa Ponselle Is an Inspiration and Warning to Others," and "Great Talent, Unremitting Work Are Prime Essentials to Success in Grand Opera," Leonard Liebling, in the New York American, pays that talented young artist a well earned tribute. Mr. Liebling says:

A brilliant stage. A darkened auditorium. Row upon row, tier upon tier of hushed listeners, fashionables and mere music-lovers. A beautiful soprano voice sends out tones vibrant and wondrous. The curtain falls. Lights up. Applause. Roars. "Bis!" "Bravo!"



Photo by Mishkin

ROSA PONSELLE

"Bravo!" "Bis!" Bows. Recalls. Flowers. More bows. More recalls. The last act. Home. Next morning's newspapers. Headlines. Praise. Glory. Fame. Concert engagements. Royalty checks from the phonograph companies. Clothes. Jewels. Pictures in the newspapers. Interviews. Career a triumph.

There is another side. Again Rosa Ponselle is acclaimed in Norma after demonstrating anew her right to be included in the ranks of the foremost operatic sopranos who have been heard at the Metropolitan.

In the manipulation and modal expression of voice, finish of singing style and mastery of classical pose, gesture and action, this deeply accomplished young artist proves what may be achieved in a decade—and no less, of intelligent study, self-criticism and intensive experience. Grand, of course, the foundational possession of unusual talent and aptitude.

Rosa Ponselle is a shining example and an eloquent warning to those lyrical aspirants who assume that enthusiastic ambition, a voice and a short course of work under a recognized teacher are enough of preparation to guarantee quick success on the operatic stage. The Ponselle training and its application have been lengthy and rigid, and that singer will tell you herself that both are still going on unremittingly.

PONSELLES SCARCE

History teaches that only the fittest survive in the profession of opera, as in other walks of life. But will that discourage the multitude of eager neophytes in their ardent hope of catapulting from the studio to star roles at the Metropolitan Opera House? Hardly.

Many a girl who cannot sing even a perfect scale or cross the stage properly or raise and lower her arms gracefully in the style required in opera hears Ponselle's matchless delivery of the Casta Diva aria, watches her magnificent acting as Norma and probably thinks to herself: "I could do it, too, if they would only give me the chance."

They give several young American sopranos a chance at the Metropolitan of recent seasons but none of the appearances marked achievements of any outstanding artistic value.

Those confident newcomers may all be Ponselles, but not yet.

Meanwhile hope springs eternal in the breast of every young operatic beginner with a yearning eye on the roles of Rosa.

Critics Again Praise Edward Johnson

Once again Edward Johnson is calling forth the highest praise from the critics. Following an appearance in St. Louis, Mo., the Star summed up his qualities in a few words thus: "Edward Johnson has rare intelligence, taste and interpretative skill, beautiful production and enunciation." The Knoxville, Tenn., News-Sentinel declared that his art is characterized by sincerity and intelligence that constantly increases its brilliancy, and the Knoxville Sunday Journal heaped even greater praise upon Mr. Johnson when it said, "The manner in which the large audience received Mr. Johnson's singing was a greater tribute to his skill as

an artist than any verbal expression could convey. From the first notes till the last encore, a breathless quiet pervaded the house. By a peculiar eloquence and fervor or perhaps by that elusive quality which is Edward Johnson, he captivated his audience." Another recent appearance for the tenor was in El Dorado, Ark., at which time the El Dorado Daily News stated that he fairly possessed his audience from beginning to end, that it is his personality, his far-reaching friendliness that creates an insoluble bond between himself and his audience. When he sang in Fort Wayne, Ind., the Journal-Gazette of that city was equally enthusiastic, declaring that he can reach the heart of his audiences, can make them sad or joyous with his art.

Wagner Benefit Concert

On November 23, at Mecca Auditorium, a benefit concert was given for Wagner College, in order to raise funds for an Administration Building and Recitation Hall. The program opened with a group of organ selections played by Charles E. Schaefer, admirably done. Ninon Romaine, pianist, just returned from Europe, acquitted herself and won much applause after her numbers by Chopin, Schumann, and others. Patricia Ryan, dramatic soprano, gave a group of German numbers and an aria from La Gioconda, singing with style and intelligence and displaying a fine appearance and charming personality.

Carolyn Le Fevre, violinist, began her part of the program with the prize song from Meistersinger, proving herself an artist in every respect, her tone being brilliant, sympathetic, and rich, and her technic exceptional. Besides these many valuable assets Miss Le Fevre looks charming on the concert platform. Other numbers which this violinist played were the Hungarian Melodie by Gluck-Kreisler, Schon Rosmarin by Kreisler, and Scherzo Tarantelle by


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Wieniawski. Great applause followed this last selection and an encore was demanded. Horace Spivacke furnished excellent accompaniments.

Lawrence Tibbett, in magnificent voice, sang the Evening Star from Tannhauser, and numbers by Brahms, Wagner and Tschaikovsky. Throughout, his rich baritone voice of large volume and beautiful quality rang out clean and clear as a bell in the large auditorium. So enthusiastically was he received that several encores were demanded before his audience would be satisfied. This concert was presented by the management of Albert W. Meurer.

Activities of Elsie Miller

Elsie Miller, soprano, accompanied by Nicholas Douty, gave a song recital at the Beaver College Conservatory of Music, Jenkintown, Pa. The audience was so appreciative of the offerings of Miss Miller, who is a member of the faculty of the college, that she was requested to repeat Douty's Song of Joy and to give three encores. Bach, Handel, Wilson, Reger, Brahms, Spross, Penn and Burleigh were among the composers represented on the program. Miss Miller will give a second recital at the college in February. Another forthcoming engagement for her is as soloist with the Philadelphia Music Club on January 15 at the Bellevue-Stratford.

Marie Thomson in New York

Marie Thomson, interpreter of Hebridean folk songs, has arrived in New York with her accompanist, Jean Buchanan. Miss Thomson, since her great success at the Banff Highland Gathering last September, has been busy fulfilling engagements from one end of Canada to the other. Following her first appearance at the Banff Festival, she sang at

Chateau Lake Louise before President E. W. Beatty of the Canadian Pacific Railway, at the Empress Hotel in Victoria, at Hotel Vancouver in Vancouver, and then proceeded on an eastern recital tour to Edmonton, Winnipeg, Toronto (where she has already been re-engaged for next year), Peterboro, and Montreal, and also made a number of appearances before the settlers in Clan Donald, Alberta.

Miss Thomson sails from New York about December 15 for her tour of the British Isles. Before her departure she will make two appearances in Bronxville and Providence, and one each in Ossining and New York.

Vladimir Graffman's Pupils Active

Vladimir Graffman's pupils are successfully appearing as soloists with symphony orchestras. Josef Gingold, for five years a pupil of his, is at present giving concerts in Europe. During this month he is playing in Belgium and Holland. In Antwerp he is to play the Beethoven Concerto with orchestra; in Waterloo, the Vieuxtemps concerto, and in Brussels the Brahms concerto. Some of the greatest violinists of our time (Auer, Heifetz and Ysaye) have predicted a great future for this very unusual boy. Prof. Auer wrote: "Josef Gingold, the pupil of Vladimir Graffman, is an exceptionally talented violinist and is to become one of the outstanding artists of the younger generation." Eugene Ysaye recently wrote to New York: "Gingold, at the present time, and I state this in all sincerity, is not in need of any more lessons. The finishing of the artistic will develop itself by contact with the public and in artistic atmosphere."

Bahad Shuckari, formerly Sadie Schwartz, appeared as

**VLADIMIR GRAFFMAN**

soloist with the Philharmonic-Symphony Orchestra, under Mengelberg, in Carnegie Hall, on December 5. This was the first concert of the Schubert Memorial, Ossip Gabrilowitch president.

When Jascha Heifetz listened to a few of Mr. Graffman's pupils, among them were Josef Gingold, Sadah Shuckari, and Nicos Cambourakis, who made a promising reputation for himself by giving recitals in New York, Chicago, Boston, and many other places in the United States.

Harry Braun appeared as soloist at the regular Sunday night concert at the Metropolitan Opera House on November 11, playing the Mendelssohn concerto with orchestra. Mr. Braun, a pupil of Mr. Graffman's for five years, studied at the same time with Prof. Leopold Auer. Mr. Graffman is an assistant teacher to Prof. Auer and has in his possession the following testimonial: "I take pleasure in stating that Mr. Vladimir Graffman, who has graduated from my class at the Imperial Conservatory of Music at Petrograd, Russia, is a highly gifted violinist and teacher, having fully absorbed the principles of my method of instruction. (Signed) Professor Leopold Auer."

Sidney Schneider, another promising pupil of Vladimir Graffman, will give a recital in Carnegie Chamber Music Hall on January 26, and a group of Mr. Graffman's pupils will give a violin program in the same auditorium on December 9. Mr. Graffman is very enthusiastic about the wonderful talent of American youth.

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Hundreds Turned Away at Seattle Symphony Concerts

Conductor Krueger and Men in Perfect Accord, Bring Programs to Very High Standard—Audiences Appreciative

SEATTLE, WASH.—The concerts of the Seattle Symphony still continue to be the stellar events in the public eye—not only to the musician, but to the entire population. And small wonder, for any organization to be able to turn hundreds away from its attraction consistently, as the symphony has been doing, is an unusual record. The inauguration of the Saturday night popular concerts has drawn overflowing houses to the new auditorium—which was supposed to be able to accommodate any crowd that could be gathered together in Seattle for many years to come. That is a tribute to the energetic backers of the Symphony, and a triumph for the ingenuity, musicianship and skill of Conductor Krueger.

The first concert offered an opportunity of hearing the Mendelssohn E minor violin concerto, as interpreted by John Weicher, recently appointed concertmaster of the orchestra. Mr. Weicher played brilliantly and intelligently. Veona Sokolowsky, soprano, sang the Bach-Gounod Ave Maria with orchestral accompaniment, displaying a lovely voice. Other excellent features of the program included the Borodin Dances from Prince Igor, for chorus and orchestra, in which the Schola Cantorum Society, recently organized by Mr. Krueger, made its first appearance, assisted by members of the Amphion Society. The Strauss Blue Danube Waltz, for orchestra and chorus of women's voices, was also presented, both of these numbers being heard for the first time in Seattle. Suite I from Carmen (Bizet), the Shubert Unfinished Symphony and the Wagner Tannhäuser Overture were also included on this program, the success of which has been so far beyond all expectations.

The second Saturday Popular concert proved equally successful, equally interesting, and presented some very novel innovations in the way of ballets. Colorfully striking and well planned were the dance versions which were given by the Mary Ann Wells Dancers. Their numbers included interpretations of ballet from Rosamunde (Schubert), ballet of the Flowers (Hadley), Valse Triste (Sibelius) and Golliwog's Cake Walk (Debussy). The famous and ever popular William Tell Overture of Rossini was chosen to open the program, which was followed by a splendid rendition of the Dvorak New World Symphony. Here again one had an opportunity to see the refinements which Mr. Krueger has put into the orchestra since his first presentation of this Symphony last year. In fact, every number was a display of the more perfect feeling of sympathy and understanding between conductor and men—that co-ordination which has resulted in such beautiful interpretations.

The second children's concert, held at the Orpheum, was titled a "Concert of Absolute Music" and included only selections from the symphonies of Beethoven, Schubert, Mozart, Haydn and Tschaikowsky, with Cecile Guerin Barbezat, soprano, singing the Bach-Gounod Ave Maria. This concert likewise drew a capacity audience—and still there were those who were unable to gain admission.

J. H.

Voice Trials for Metropolitan Choral School

Voice trials for admission to the Choral School of the Metropolitan Opera Company will be held this year before the Christmas holidays; therefore all singers desiring an audition should apply immediately.

The Choral School was founded by the Metropolitan Opera Company for the purpose of giving young American singers an opportunity to study and learn operatic choruses and actually to sing them on the stage. The aim of the school is educational in the strictest sense, and the management firmly believes that this experience enables vocal aspirants to gauge the exacting requirements of an operatic career better than any amount of reading or lecturing.

The voice tests are absolutely free, and request for same should be addressed, by mail only, to Edoardo Petri, Director of the Choral School, 1425 Broadway, New York City.

Julia Glass Married

Julia Glass, who was married on November 28 in Philadelphia to Dr. Jess Edward Nagler of Long Beach, is a well known young pianist who has appeared at many important concerts and who is widely known through the medium of the radio. She has appeared many times at the Capitol and Roxy Theaters and has played also at the Roxy symphony concerts. Miss Glass is an American girl who has had her musical education in New York with Alexander Lambert, who has always taken a deep interest in her. Miss Glass will continue her professional career under the management of the National Music League. Her husband, Dr. Nagler, attended Columbia University and attained his D.D.S. degree at the University of Pennsylvania.

Balokovic's Success in Berlin

According to reports from Berlin, Zlatko Balokovic's two recitals in that city, in a season "crammed with fiddlers," were notable. All the critics were warm in their praise of the artist, Einstein of the *Tagblatt* commenting on "his dazzling technic and the splendor of his tone."

Balokovic's success in Berlin has resulted in two further appearances there in March—a re-engagement with the Philharmonic and another recital. He is also engaged for a tour of the large European cities and will probably tour the Orient. Balokovic will return to the U. S. in 1930.

Concert in Library of Congress

On December 20, in the concert hall of the Library of Congress, Washington, D. C., Mrs. F. S. Coolidge and William Kroll, violinist, will play sonatas by Mozart and Faure,

News Flashes

Bachaus Applauded at Salle Gaveau

(By special cable to the Musical Courier)

Paris, December 3.—Bachaus playing all-Beeethoven sonatas in six recitals. First concert at Salle Gaveau, November 30; hall packed and many standees.

C. L.

Claire Alcée "Great Success" in Syracuse

The following telegram was received by Pasquale Amato, teacher of Claire Alcée, following her recent appearance as soloist with the Syracuse Symphony Orchestra: "Delighted to inform you of Claire Alcée's great success here. A beautiful voice expressing mature artistry. My compliments." The telegram was signed by Vladimir Shavitch, conductor of the orchestra.

George Blumenthal Returns

George Blumenthal returned from Berlin last week on the Aquitania and reports that details of the forthcoming American production of Wagner operas have been completed and that the company will arrive here on December 29, the production to start early in January. As will be recalled, this company will give the Nibelungen Ring exactly as Wagner wrote it, without the cuts that have become almost inevitable in American opera houses. An entire outline of Mr. Blumenthal's arrangements will be found in next week's issue of the Musical Courier.

and Francis Rogers will sing a group of songs by the same composers, including a newly discovered song by Mozart, written when he was only twelve, in 1770.

Los Angeles Philharmonic Gives All-Schubert Program

Schneevvoigt Includes Second Symphony, Heard for First Time Here in Many Years—Meisle Pleases as Soloist—Gnechi's Overture a Novelty on "Popular" Program

LOS ANGELES, CAL.—The third pair of symphony concerts presented by the Philharmonic Orchestra under Georg Schneevvoigt had Kathryn Meisle, contralto, as soloist. The program was an all-Schubert offering. Opening with the Second Symphony in B major the audience was given such a treat as seldom is heard. The Second Symphony has not been heard in Los Angeles for something like seven or eight years. Its beauties struck the ear afresh. Schneevvoigt and the orchestra were in particularly fine vein and it received a wonderful reading; the Menuetto-Allegro-vivace was particularly appealing and the players and conductor received an ovation that was prolonged. The soloist, Meisle, then gave a group of three Schubert songs with the orchestra—Aufenthalts, An die Musik, and Die Altmacht. Her powerful voice rose like a pipe organ above the orchestra, which gave her fine support. The audience was most appreciative. Her second group, accompanied on the piano, included Dem Unendlichen Wohin and Der Erl Koenig, sung with the highest vocal and dramatic art. Especially so was Wohin. She received many curtain calls. The Seventh Symphony closed the delightful program.

The second Popular Concert introduced a new composer, opening with Gnechi's Overture to Cassandra. It proved to be musically attractive and interestingly orchestrated. Mozart's Concertante for oboe, clarinet, bassoon and horn followed, this was also new to Los Angeles and gave Henri DeBusscher (oboe), Frederick Moritz (bassoon), Pierre Perrier (clarinet) and Alfred Brain (horn), all artists and virtuosos, ample opportunity and they were accorded an enthusiastic reception. The Ballet Suite of Rameau, arranged by Mottl, another novelty, was also a highlight of the program. Mildred Marsh, pianist, who appeared at these concerts last season, played Liszt's Hungarian Fantasy with her dependable artistry, and refused an encore although insistently applauded. The program closed with Glazounoff's Grand Pas Espagnole.

Sigris Schneevvoigt, internationally celebrated pianist, appeared at the Philharmonic Auditorium under the management of Norma Lutge, pioneer resident of Los Angeles, now an international impresaria. Mme. Schneevvoigt offered a very taxing but interesting program. She played with a virile technic that seemed equal to anything, and resonant, singing tone. She gave no encores until after the close of the program when she offered several charming numbers which disclosed another phase of her art. She had a large house which received her with acclaim. Mme. Schneevvoigt is the wife of Georg Schneevvoigt, conductor of the Philharmonic Orchestra.

B. L. H.

Vera Bull Hull Resigns

Vera Bull Hull has resigned as associate director of the National Music League, Inc.

Philadelphia Begins Midwinter Season of Guest Conductors

Gabrilowitsch Offers Stirring Program—New Organ, a Gift of the Founder, Dedicated at Curtis Institute

PHILADELPHIA, PA.—The pair of concerts of the Philadelphia Orchestra on November 30 and December 1 began the midwinter season of guest conductors, with Ossip Gabrilowitsch wielding the baton. Mr. Gabrilowitsch, as is well known, is conductor of the Detroit Symphony Orchestra and is no stranger to a Philadelphia audience, which gave him a cordial welcome with a feeling of satisfaction that he will conduct the concerts through December and January.

As a tribute, doubtless, to the prevailing tendency to carry the Schubert commemoration through the season of 1928-29, this composer's great C major symphony opened the concert and was superbly played. The slow introduction to the first movement, with its gradual acceleration and building up of tonal volume into the allegro, was one of the finest examples of its kind and showed the keenest insight into the composer's meaning on the part of the interpreter.

The andante was also superbly given, the work of the woodwind section—where all the fine artists of that choir had important solo passages—being notably excellent, with exquisite tonal quality and artistic phrasing. Judicious cuts were made in all four movements, and though it required forty-four minutes for rendition, one would not wish to lose a phrase, so splendidly was it given.

After the intermission came Strauss' tone poem, *Don Juan*, in which Mr. Gabrilowitsch brought out in most convincing manner every detail in the composition, using with telling effect powerful climaxes in contrast to the beautiful melodic themes which appear throughout the work. Here, too, the tenderness of the beautiful subject, termed by some the *Donna Anna* theme, first announced by the oboe, was an exquisite bit in which Mr. Tabuteau's playing gave unquestioned evidence of his art as a player of that instrument.

The following number was the prelude to Moussorgsky's opera, *Khovantchina*, atmospheric in its content and in the performance, giving a full impression of its purpose to depict the dawn over the cold, northern city of Moscow, and it was enthusiastically received by the audience. Dukas' Sorcerer's Apprentice, termed by the composer, scherzo, brought the concert to a close. Again Mr. Gabrilowitsch's reading showed he had taken infinite pains that nothing should be lost in detail or effect, so that one felt a more complete and outstanding impression of the humor and whimsicality of the subject, coupled with stupid alarm, disappointment and pathos, could not have been better given in this tonal anecdote in which the composer has so successfully depicted the clumsy effort of one who aspired beyond his knowledge and ability.

The rule regarding the non-admission of late comers was rigidly enforced, to the disappointment of many but to the satisfaction of those who would listen undisturbed through an entire symphony.

CURTIS FACULTY RECITAL

The second Faculty Recital at the Curtis Institute, which took place in Casimir Hill on November 27, was of unusual interest by reason of the fact that it was the occasion of the dedication of the four-manual pipe organ (an Aeolian), the gift of Cyrus H. K. Curtis, the father of Mrs. Mary Louis Curtis Bok and founder of the Institute.

In a few introductory remarks, Mrs. Bok, addressing the audience as "our distinguished guests, members of the faculty and my dear children," told how intimate and important the recital was. "Intimate" in that she related the story of her father's early life, his interest in music, particularly organ music, aroused in him through his father's friendship with the noted church organist of Portland, Me., Hermann Kotschmar, for whom Mr. Curtis was named; all leading in time to the growth and continuance of the musical atmosphere in which Mrs. Bok grew up. Then two years ago, when her father asked what she would like for her birthday, she replied, "An organ for the Institute," concluding with "and here it is."

Mr. Curtis responded informally and humorously to his daughter's remarks and reluctantly (at her request that he should be the first to play upon the instrument) responded by improvising a short prelude, gratifying what he termed her sentimental preference.

Then to verify what Mrs. Bok had styled the importance of the occasion a recital was given by Lynnwood Farnam. Mr. Farnam, who is a Canadian by birth and of English training, is organist of the Church of the Holy Communion, New York City, and is also head of the organ department of the Institute. His program was varied and brought out in his interpretation the beauty, vast range and tone of the instrument in a marked manner. The arrangement of the outlets, invisibly placed in the vaulted ceiling, produces a well regulated distribution, so important in the setting of all pipe organs.

Schumann's Sketch in C major was the first selection, followed by a Dorian Prelude on *Dies Irae* (MS.) by Bruce Simonds, an impressive and interesting composition splendidly played, as were also the Bach selections, vivace from *Trio-Sonata No. 6* (G major), prelude and fugue in F major, chorale prelude in C major (*Jesu, Meine Zuversicht*), and toccata, adagio and fugue in C major, all greeted with vigorous applause. Other selections were Delamarter's *Carillon*, Finale from Widor's *Symphonie Gothique*, The Mirrored Moon from Seven Pastels from Lake Constance, by Karg-Elert, and Carillon-Sortie in D by Henri Mulet.

M. M. C.

League Concert December 19

The League of Composers gives the first concert of its season December 19 at Town Hall, the program to include music by Nicolai Berezhovsky, Paul Hindemith, Lazare Saminsky, Emerson Whithorne and Arthur Honegger.

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NEW YORK DECEMBER 6, 1928 No. 2539

Who puts on the most airs? The melodist.

Many a singing pupil is a better musician than the teacher.

Modernistic composers seem happiest when they are writing unhappy music.

Many a person has no musical opinions until he finds out what others think.

The less some modernistic composers have to say, the more notes they use in saying it.

Music, like business, must not only hold the old customers, but also get new ones all the time.

Ernest Newman seems to have stirred up a fine mess by his remarks about "Attaboy's" symphony.

Nearly sixty thousand dollars is realized at an opera benefit. A fortune! And they say music does not pay!

Russia harvested 75,764,000 metric tons of grains this year, and also harvested handsomely in the concert profits of America.

New York business failures were fewer last month, according to trade statistics; musical failures maintained about the usual percentage, according to critical figures.

It is said that the Davidoff Strad Cello, just added to the Wurlitzer Collection, is valued at \$100,000. A virtuoso must play a great many dates to earn the price of his instrument at that rate!

Herbert Sullivan, nephew and biographer of the famous composer of light opera, is dead. He brings to mind an era that it is a pity we could not revive. Revivals do not do it. They only call to mind the more strongly how times have changed. Time, alas! never turns back.

Bodanzky's long cherished wish is to be fulfilled. He is to have his own orchestra. That is and has always been his ambition. Before he came to America he conducted as "guest"—not paying but paid, and very highly paid too—in many parts of Europe, and won for himself such success that the Metropolitan heard of him and engaged him. He has made an enviable success here in opera, but he still likes sym-

phony, and such work as he is doing with the Friends of Music, better.

A New York department store advertises: "10,000 Glorious Christmas Gifts." With a year's subscription to the MUSICAL COURIER, the list totals 10,001.

Bad news marred the happy spirit of last weekend. It was rumored that the Metropolitan Opera might revive Puccini's almost forgotten Girl of the Golden West next season.

The Flonzaley Quartet, which disbanded last year amid much publicity, still continues to be heard in concert. It remains to be seen whose retirement will be consummated first—theirs or Walter Damrosch's.

Lucie Caffaret, who recently made a resounding success at Town Hall, has a name that seems to puzzle some. One hears it pronounced Caffyrett. It should be Calf Array. One of those foreign names that have to be learned (and nobody has at yet come forward to tell us how to pronounce Drdla).

So Nanette Guilford and Max Rosen were secretly married! The secret had for a long time been open. The wedding bell was La Campana Sommersa, in which Mme. Nanette, as one of the leading characters, is much interested. Now that Max has succeeded in capturing the queen, his renown as a chess player will be greatly enhanced, though it is said he has resigned from the Manhattan Chess Club to be able to devote himself more completely to his new domestic life.

Robert Braine, whose S. O. S. Symphony was played last week over the air under the direction of Walter Damrosch, has gradually been making his way as a composer for some years. He is the pianist of the excellent Commodore Hotel Orchestra, and plays a concerto from time to time for the broadcasters. His own compositions also are heard occasionally in the same manner—among them a very interesting string quartet. His setting for Poe's Raven was played two years ago by Caroline Beebe and her ensemble, and he has published several songs. A gifted young man! May he not fall a prey to sensationalism.

Prof. Leopold Auer suggests that gifted young violinists and viola and cello players, be provided with worthy instruments to replace the inferior ones most of them are compelled, through lack of means, to use for public performance. In these days when so much is being done for the proper teaching and the later dignified debut of the young musician, says Prof. Auer, there surely must be some funds available for the cause which he pleads. At the same time, he points out that the price of first class string instruments by famous makers has soared skyward, and that most of their owners rarely part with them at any figure. It remains to be seen whether Prof. Auer will receive practical support of his plan, and if so, how it could be worked out successfully.

Reports bubble over the ocean cables from Paris that Lucien Muratore, once the idolized lyric and dramatic tenor of Paris, Chicago and elsewhere, intends to turn his back shortly on France, where he has been living of recent years, and henceforth will make America his permanent home. It seems that the Muratore artistic amour propre has been outraged because when he emerged recently from a twelvemonth retirement on his farm in the Provençal, and consented to appear as a soloist with the Paris Symphony Orchestra, that organization did not give him sufficient rehearsals and—bitterest blow of all—printed his name on the billboards in smaller type than that of some of the other artists on the programs. In making the announcement of his projected return to the United States, Muratore declares that we have "the deepest artistic appreciation and the most exacting critical standards in all the world." Muratore is right and his intention to reappear on the American stage is a wise move. He would be welcomed heartily here whether in opera or concert, for he is an artist of fine vocal and interpretative endowments. His strictures on orchestral conditions in Paris justify what has often been observed by foreign critics on visits to that city. However, Muratore's complaint about the size of his name on the billboards partakes somewhat of frivolous peevishness and is unworthy of his better intelligent self. It is not the print, but the performance, that determines the real stature of an artist. Muratore would have done better to ignore the small type, and in spite of it give his art to the audience and triumph on his merit, as would doubtless have been the case.

OBSERVATION

Lack of observation is complete and thorough and almost universal. Even in cases where people are evidently striving to do a thing well, one perceives that in very many cases they fail to observe the simplest facts that come before them day after day. Psychologists tell us that this lack of observation is one of the most amazing traits of the human mind. We think we see, hear and note what is going on around us, when, as a matter of fact, though we have our eyes and our ears open, and our memories are functioning normally, we do not recall any exact details of anything, even—as already said—when we are most anxious to be in possession of that knowledge.

This fact emerges persistently and forcefully in the world of music study. In studios and schools all over the land there are hundreds and hundreds of young hopefuls striving to attain to technical proficiency as players, singers or composers, and hampered by the fact that they do not see what is put before them. Investigators have asked students questions about the material and mechanical things of the music they are studying, and have received, instead of correct replies, guesses or wondering stares. What comes first on a music line? How is a sharp written? On what side of a note is the tail placed? Does one hold a violin level or sloping? Is the left wrist of a violinist straight, or bent backward or forward? How does a singer stand? How high does the concert pianist sit? Are the pianist's wrists on a level with the keys, or above or below them?

That is the purely visible and physical side. When we approach the more difficult side, that of interpretation, we find still less power of retentive observation, and many a student fails to read the comments of the professional observers, the newspaper critics. If they do read the observation of the critics they read for the most part superficially, merely to see if the artist is praised or the contrary.

Ask the average student how an artist interpreted some piece that the student is studying or has studied and is familiar with, and see what answer you get. You will probably be amazed at the absence of anything approaching understanding of the details of the art this student is proposing to adopt as a profession. How otherwise account for the lack of observation shown in such replies?

Not long ago an artist student was allowed to hear several mechanical recordings of a single piece of music by different artists. Afterwards, in the course of ordinary conversation, certain points of comparison were brought up and discussed, with the result that this student showed complete absence of any retained observation. In place of what one might reasonably have expected to find was a state of bewilderment, and when others present said that this or that had been done by one or other of the recorded artists this student sat with open eyes (and mouth) as if hearing wonder tales of things beyond knowing.

And yet this student was just about to graduate into the professional world and had been excellently taught. No fault could attach to the teacher. The fault was purely and simply in the one thing—lack of observation.

Just think how much more rapid progress would be, and how much further artists would go, if they were fully awake to the perception of all that comes before them in the domain of their art! Some artists have that perception naturally. They learn unconsciously.

But the others? Might they not train themselves to perceive what lies before them? Might they not call their minds away from vague dreams and center them fixedly and persistently upon every smallest detail of their art?

Surely one could become habituated to this trait. Habits are easily formed—all too easily sometimes. Why not acquire the habit of observation? Why must we hear the phrase "I didn't notice" so eternally? Let us get rid of it by learning to observe.

Variations

By the Editor-in-Chief

Kurt Atterberg, who got the \$10,000 Schubert Centenary prize, now is quoted as saying that he fooled the judges and critics by enriching the pages of his winning symphony with literal borrowings from the works of well known great composers.

He did no such thing, and doubtless his remarks have been misquoted, or else he was indulging in a bit of spoofing.

There are thematic resemblances in the Atterberg symphony to tunes by Rimsky-Korsakoff, Puccini, Debussy, Wagner, and Richard Strauss, but those deliberate or unconscious coincidences were pointed out by the critics of London and New York, therefore no joke succeeded against their perspicaciousness or knowledge.

If Atterberg really thinks that his symphony, when picked apart, would reveal a composite of the material of the great composers he is supposed to have pilfered, then the joke is decidedly on the Swedish musical carpenter.

Anyway, if Atterberg regards the whole matter merely as a joke, why not return the \$10,000 prize, so that the Columbia Phonograph Company could laugh, too?

To turn from false Norse composers to true, one wonders what has become of Jan Sibelius of Finlandia?

He maintains an unfashionable silence. Even if he has nothing more to say with his music, he must say it just the same, according to the practice of our day.

Sibelius used to voice original ideas and presented them with the constructional skill of a master craftsman. He is sixty-three years old, not an advanced age for musical creators. Strauss is much more up to date, for in spite of his sixty-four years, and the undeniable drying up of his inspirational fount, he keeps himself before the public by composing with only short lapses of activity.

See his recent Egyptian Helen. For it he found no new material, so he calmly rehashed much of his older ideas. Other writers have borrowed copiously from Strauss. What more just, therefore, that he in turn borrow judiciously from himself?

Sibelius should perk up and come out in the open again. Even selections from his established stock, refurbished and freshened up in a new setting, would be better than some of the original, horribly original, matter we get from certain of the modernistic fraternity.

Olin Downes, usually most amiable of men, waxes exceeding wroth and deals out some bruising blows with his pen, in the Times of November 25, when he discusses the whispered rumor that Serge Koussevitzky cannot read orchestral scores and learns them from four handed piano performances which two well paid young musicians play for him. Mr. Downes' opening whack is this:

Stories have been industriously circulated, and have persisted ever since Serge Koussevitzky came to America in the fall of 1924 as conductor of the Boston Symphony Orchestra, to the effect that this noted and experienced orchestra leader is unable to read a score. When Lincoln was informed that General Ulysses S. Grant was a drunkard, he replied that he wished more of his generals drank Grant's whisky. This writer would say, as regards Mr. Koussevitzky, that if he is unable to decipher and understand an orchestral partition, it is only a pity that there are not more conductors possessed of a similar abysmal ignorance. Mr. Koussevitzky, "unable to read a score," has performed more new music to the square inch in the four seasons he has spent in America than the leaders of any other great symphonic orchestra of the country, and he has brought the Boston orchestra back to its old-time splendor.

No more need be quoted. Suffice it to say that by inference, deduction, and proof, the rest of the Downes article completely knocks out the opponents of Koussevitzky. The foul campaign against him is either the result of envy inspired by his popularity and success, or else some aspiring rival is seeking his job. Who could it be?

At a recent Cavalleria Rusticana performance here, I overheard a little girl exclaim to her grown up chaperone in the entra'cte buffet: "I liked the part where the big man said 'Mama.'" If that tot attended also the La Campana Sommersa premiere at the Metropolitan she no doubt adored the incident where the two children of Heinrich, the errant hero, address him wailingly as "Papa," in the third act.

Many elders in the audience received the term with titters of derision, and the Metropolitan man-

agement would show wisdom by cutting it out or substituting for it the more dignified Italian word, "padre."

Why the word "papa," used in opera, should make Americans laugh, is not quite clear, but if they are that way, why not remove the reason for their mirth?

Respectfully I acknowledge the receipt of the attached communication with inclosure:

New York City.

Dear Mr. Liebling:

I inclose in which you will find a note in reference to our Musical Concert in which was given by Giuseppe Reschiglian, of New York, a Young Tenor. Last night at Guild Hall. This program and arrangement come under Auspicious of Musical Art League of New York City. And I believe you have been to some of the concerts given at old Academey of Music at East 14th Street several years ago. So please put this in your music section before Saturday.

Thanking you in advance,

I remain
Publicity Director of the League.
(Inclosure)

GIUSEPPE RESCHIGLIAN, GIVES A RECITAL AT GUILD HALL

LAST night at guild hall of steinway building, mr. reschiglian, of milano, italy and newyork city, gave his third recital before a large audience. HIS good vice pleased the audience and he received tremendous applause from friendly audience.

MR. RESCHIGLIAN opened his first number by singing several italian folks songs, than followed some group of english classics, from "magic flute" and airs of french operas. His singing of a long and exacting programme contained certain pleasing elements of quality although many of his attempts at coloratura effects were slurred and lacked a finish, yet mr. reschiglian possess a wonderful personality and method of interpretation of his singing made him quite an artist.

WHILE in the conclusion of his programme he sang AIRA RUSTICANA in which wonderfully well done. THE italy tenor as accampied by a young artist name mr. louis sugarman at the piano.

New York Times headline, December 2: "Princeton Museum Gets 500 Fossils." If there is any more room in the collection, some striking musical examples could be added, including those persons who still think that a great composition is more important than the conductor who directs it.

Countess Morsztyn gave a Chopin recital here on December 2. She did her Christmas Chopin early.

The football season is over, so if you see a group of college men go into a huddle these days it's a pretty fair warning that they're going to sing.—New York Evening Post.

We are in receipt of this tearful plaint from D. A.:
New York, November 26.

Dear Variations:

I have just finished reading what all you critics had to say regarding the Respighi opera, *La Campana Sommersa*. While you fellows didn't hurl stones, you certainly scattered a lot of gas bombs that have obscured the public vision.

One can't make out from the collected writings whether the new opera is good or bad.

Will you, please, be obliging and relieve my mind?

Well, that's exactly the kind of an opera it is.

Herbert Heyner, the English baritone, who recited here last Sunday, proved that English is not gibberish when enunciated properly in vocal presentation. To the great surprise of most of his hearers, they could understand every syllable sung by Mr. Heyner in our native tongue, tinged of course with his inflections of Albion. What occult mystery is there about using English correctly in singing? The few who do it should reveal the solution of the secret to their less fortunate colleagues. It would not be uninteresting for listeners to understand what is in the texts of songs delivered in English.

Giacomo Lauri-Volpi is a rare avis among tenors, for whenever one of his famous colleagues at the Metropolitan makes an appearance, Giacomo is to be found at the performance, listening intently "for purposes of self improvement," as he does not hesitate to explain. But that is not the only unique thing about our tenor. He refuses to pay tribute to the clique, and declares astonishingly, "If I cannot win applause on my merits, I do not desire any." It is pleasant to be able to record that Lauri-Volpi has developed into a box office attraction at the Metropolitan. I have William J. Guard's word for it that the Faust performance of last Saturday evening was sold out because of the presence of Lauri-Volpi in the cast.

Other cheering opera news is to the effect that

Mme. Frances Alda's jubilant tones these days are the result of her successful riding on the crest of the bull market in Wall Street. The Madam is reported to have guessed correctly about Mexican Seaboard Oil to the extent of \$60,000 profit in one week.

And finally, my secret agents inform me that Edward Ziegler, associate manager of the Metropolitan, did not exactly lose money when he dipped into the stock market recently and swam upward with Sears-Roebuck. When accused of relieving his brokers of \$200,000 or so, Eddy smiled mysteriously and switched the topic by praising Respighi's orchestration in *La Campana Sommersa*.

From a brother reviewer, Herbert F. Peyser, of the Telegram, received this Thanksgiving wish: "A very merry Egyptian Helena and a very happy *La Campana Sommersa* to you."

Liszt's B minor piano Sonata is with us again and again this season. It appears that each performance of it brings on another, as though no player wishes to be left out of the mode of the moment. In the same way, the Sonata may be made to abate its prevalence. Who that has it in repertoire will be the first to give the work a well deserved rest?

It is difficult to know whether Atterberg has influenced any of his contemporary composing confreres, but certainly the theme of the opening movement of Rieti's F major quartet heard here at the Musical Art Quartet concert last Sunday evening, bears more than a family likeness to Yankee Doodle, one of our national airs. I am mentioning this only to forestall any possible later "ha-ha" on the part of Rieti.

And let it be recorded, too, that Schumann never fooled me, for one, with that certain martial melody in his song, *The Two Grenadiers*. Camouflage or no camouflage on the part of the supposedly simple Schumann, I know full well that the excerpt in question is *The Marseillaise*, an air widely known especially in France.

This is the moment, finally, to tell the world where Wagner, that unoriginal and imitative impostor, filched the idea of opening his Meistersinger score with the chord of C. He reached into the treasures of Schuzert's illimitable genius and thinking that the Vienna master's piano sonata, opus 42, was not any too familiar, Wagner wilfully stole the C with which Schubert opens that composition.

Now let Mascagni confess. He won the Sonzogno prize with *Cavalleria Rusticana*. Where did he get it?

LEONARD LIEBLING.

A WORTHY TRIBUTE

The National Federation of Music Clubs has inaugurated a Hall of Fame. This new "department" is to be known as the Decade Hour and is under the Department of American Music, of which Mrs. Charles Davis is the director and Mrs. Frank Seibeling chairman. The idea of the Hall of Fame is the honoring, by the National Federation of Clubs, of any artist who for ten consecutive years has had outstanding success. The honor conferred is the setting aside by the Federation of a certain day which will be known as the day honoring the artist, chosen each year, and will be generally observed by all the clubs in the Federation.

Mrs. Edgar Stillman Kelley, president of the Federation, has announced that the first artist to be chosen for this distinction is the beloved Rosa Ponselle, and this fact was universally made known when Miss Ponselle sang over a large hook-up of the radio, on December 3, at which time Mrs. Kelley spoke. November 15 is the day which has been set aside as "Rosa Ponselle Day," and in the eyes of her admirers and friends the distinction could not have fallen on any more worthy shoulders. Miss Ponselle is universally acknowledged as one of the outstanding sopranos of the day, whose phenomenal rise to fame has been justified by the artistry which underlies all of her beautiful singing.

The National Federation of Music Clubs is today one of the most energetic bodies in the field of music; it is generally recognized as being influential in the promotion of most of the great work accomplished for the advancement of the appreciation of music, and this new honor system it has instituted should be an added stimulus to the ambitions of young artists.

Tuning in With Europe

The Evening Standard, the most widely read of the three London evening papers, carried the following editorial comment on the success of a foreign orchestra, which as an exhibition of blatant chauvinism is worth remembering. The headings of the two paragraphs are not ours.

* * *

Flattering the Foreigner

"I have never known the British habit of, in music at any rate, running after the foreigner at all costs more vividly exemplified than it has been in London within the last few days.

"Our own Royal Philharmonic Society gave a concert at the Queen's Hall, with a program ranging from Bach to Elgar, with an important novelty, and the number of empty seats made a distressing sight.

"Last night at the same hall the Berlin Philharmonic Orchestra played. Not only was every seat sold, and had been sold for weeks beforehand, but hundreds of people were turned away, and this in spite of the fact that many thousands had heard the orchestra the previous afternoon at the Royal Albert Hall. Celebrities of all kinds were present, the Corps Diplomatique, well represented, lent an air of authority, and, altogether, this proved the most sensational musical event for months, or even years.

* * *

Irritating Snobbery

"The explanation is largely that this is a case of snobbery of the most irritating and unthinking kind.

"The Berlin players excel in one thing only—discipline. Their precision is marvelous, and there is a Prussian smartness and neatness about all their work, even in the way they stand to receive their ovation, which is distinctly attractive. But the tone of our own Philharmonic Orchestra, particularly as regards the strings and brass, is far superior, and, man for man, they are better players than the Germans.

"If only it were possible to make the Royal Philharmonic, or any other British orchestra of standing, a permanent body, discipline would follow as a matter of course. This is what Sir Thomas Beecham, in his latest scheme, is trying to achieve.

"Meanwhile, the adulation of the Berlin orchestra (though they deserve considerable praise) and the comparative neglect, and even contempt, of our own folk forms a contrast of which British musical enthusiasts have no reason to be proud."

To Which We Reply:

Our international soul and sense of artistic justice being deeply offended, we sent the following letter to the Editor of the Evening Standard:

"Sir,

"Musicians and music lovers of my acquaintance are genuinely distressed by the two paragraphs which your Londoner's Diary devoted to the visit of the Berlin Orchestra yesterday. Your attempt to belittle the artistic merit of this orchestra by ascribing it to discipline (as though discipline were an inferior quality in art) is obviously inspired by a misdirected patriotism which anyone who is aware of the true facts cannot but deplore.

"Good ensemble (which is what your contributor really means by discipline) is a *sinc quā non* in all first-rate orchestral playing; it is, like good manners at the table, not mentioned by those who are accustomed to it. What the cognoscenti admired in the Berlin orchestra's performances was the individual skill of the players, the soulful expressiveness of the wood-winds, the beautiful phrasing and pianissimos of the strings, the delicate responsiveness of every player to the conductor's will. If our Philharmonic's men were 'superior and, man for man, better players than the Germans' then their failure to respond to their leader's impulses would be all the more deplorable, for it would imply a lack of artistic sensibility.

"Comment such as yours, indeed, does little service to the cause to which all London music lovers must be devoted. The Londoner's enthusiasm for the Berlin Orchestra is the one hopeful portend today, for it expresses a real desire for good orchestral music and furnishes an incentive which English musicians need. Slapping them on the back irrespective of what they give us will earn us nothing but their just contempt. Severe criticism, and the 'divine discontent' of the artist at their head has made the Berlin Orchestra what it is today.

"It may interest you to know that this orchestra exists under very similar conditions as the London Symphony Orchestra. It plays under Furtwängler ten Berlin concerts a season, with two rehearsals

each, which is the number that is customary in England. Only recently it has had the additional advantage of a tour with Mr. Furtwängler, during which however very little rehearsal is possible. As for 'drill,' there is not the slightest chance. But where it has the advantage over our orchestras is in this: First, all new engagements are by merit and subject to Mr. Furtwängler's veto. Secondly, foreign nationality is not a disqualification. Thus the leader is a Dane, the two first cellists (probably the finest in Europe) are Russians, and so on. But the outstanding cause of their success is Furtwängler himself, for without his sense of tonal balance and his powers of interpretation all technical perfection would count as naught.

"Now if your comment on this orchestra is based on misinformation, it is difficult to find the reason for your deliberate insult to the London musical public. Without further ado you condemn the thousands who cheered the orchestra in a spontaneous wave of enthusiasm as snobs. Is this worth doing for the sake of flattering a handful of orchestral players who need nothing so much as good honest criticism to spur them to better efforts? No, the audience at the Queen's Hall on Monday night was not an audience of 'snobs.' It comprised for one thing a far greater proportion of professional musicians than the usual symphony concerts, and the judgment of these musicians was made evident in the applause. What these people long for is a London orchestra which can give us such music as this. No doubt it potentially exists. But no amount of chauvinism and discourteousness to our guests will make it a reality.

"I am, Sir, your, etc."

We Rest Our Case

Here, as the lawyers say, we rest our case. We hasten to add, however, that this comment is not typical of the London critics, who almost all of them concede merit where it is due. An American orchestra is said to be planning a visit to Europe. Since the Berlin orchestra's "discipline" is hardly equal to that of the best American orchestras it may be well to remember that some people do not like that sort of thing.

C. S.

THE END OF COVENT GARDEN

An inconspicuous paragraph printed in nonpareil on one of the back pages of the London Times reveals to those who are canny enough to decipher it that international opera in London is doomed. Hardly anybody in London is aware of the fact; the very newspapers, by some tacit understanding have abstained from playing up the news; but it is so, nevertheless. The paragraph referred to occurs under a rubric headed "Company Meetings," in other words those stockholders' meetings of business concerns which are still so faithfully recorded in the mighty Thunderer. The chairman of this particular meeting, namely of a company called Covent Garden Estates, blandly announced to his stockholders that he had just acquired the lease of the Royal Opera House, so that instead of waiting until 1947 the property would revert to the company in two years' time. No demonstration, either adverse or otherwise, is recorded, and the fact that the knell of Covent Garden opera had been sounded apparently left the proprietors of London's famous vegetable market unmoved.

For it does mean the end of "Royal Opera, Covent Garden," of a glorious history of two centuries, of a historic period of illustrious deeds in the cause of art. Whatever guise opera may take in London in the future, it will no longer be "Royal Opera Covent Garden"—that magic name associated with Handel, Costa, Bishop and Richter, with Grisi, Persiani, Malibran and Patti, with Lucca, Albani and Christine Nilsson, with Jean de Reszke and Enrico Caruso, with Melba and Destinn. The place where the Beggar's Opera and with it a new operatic epoch was born, where Weber conducted Freischütz and Oberon, where Gustav Mahler first conducted the Nibelungen Ring, will after two years be devoted to the sale of celery and tomatoes, or if fate be kind, of flowers and fruit. The intervening two opera seasons will be Covent Garden's last.

What will happen after that nobody knows. Sir Thomas Beecham's scheme has for the moment a clear path. If it materializes, it may start a new era in London opera, very different from the traditional international type which was the prototype of our own Metropolitan. Or, it is even possible—though not probable—that yet another Society syndicate will be found to build a new opera house and obtain a new royal charter. That failing, New York will be the only great city to perpetuate the particular tradition started in Covent Garden in the eighteenth century.

LOS ANGELES PHILHARMONIC SPRING TOUR

The consistent and ever increasing success of the Philharmonic Orchestra of Los Angeles has prompted a decision on the part of Mr. W. A. Clark, Jr., its sponsor, to go on tour with the organization at the end of the regular season, which ends on April 28. It will be an extensive tour, covering some ten thousand miles, and including some Canadian cities besides many western towns as far east as Denver. A New York appearance is also a possibility.

Under the able guidance of Prof. Georg Schneevogt, its eminent conductor, the orchestra has made notable strides, so that it now ranks among the best in the land, adding musical prestige to the many other glories of the beautiful and prosperous Pacific city.

About eighty years ago, when California poured forth her golden gifts to the world, the musical taste of her citizens was appeased by such classics as Listen to the Mocking Bird, The Maiden's Prayer and The Battle of Prague. Some years later there was an uplift of musical culture, and The Angels' Serenade, The Awakening of the Lion, The Last Hope, and "The" Nocturne (Leybach) were added to the list.

Today the concerts of the Los Angeles and San Francisco orchestras and the open air concerts in the Hollywood Bowl attract many thousands, who, in addition to the classics of the orchestral literature, take their Strauss, Debussy, Stravinsky and Ravel with the same sangfroid and matter-of-courseness as do the publics of Berlin, Vienna, London and Paris. Verily, tempora mutantur (times change), et nos mutamur in illis—and we change with them.

MAKING THE UNMUSICAL, MUSICAL

The current issue of the National Federation of Music Clubs Bulletin contains an article by E. H. Wilcox, entitled Moving Picture Music Potent. In it, he says:

"America will never be made musical by catering only to the people who are already musical to the extent of taking time and paying money to enjoy a particular musical presentation for itself alone. America will be made musical by stimulating the unmusical and semi-musical. We must convert those who are not now concert-goers. These are the people who frequent the moving picture theaters."

He then suggests that it is possible that music missionaries may find the best location for effort in the moving picture theater. The moving picture theater and the radio, of course, are already recognized as powerful aids to the moving picture missionaries. But their influence is, if the term may be aptly used, negative. In most cases, people not especially musically endowed do not learn to love music merely by being brought into contact with it. It is for this reason that the influence of the musical artist and the really cultured teacher are more powerful than the picture theaters or the radio. These artists and teachers inspire by their personalities and gain the attention of their listeners in a way that almost never happens in the picture theater or over the radio. Musical missionaries can do far more by bringing music into the schools and by bringing artists to new auditors than by merely encouraging more and better music in picture theaters and radio broadcasting studios.

THE PASSING OF BATTISTINI

With the recent passing of Mattia Battistini, the last of the great singers of the "grand generation," the world of song has lost a representative whose remarkable career may well stand as an object lesson to singers present and future.

The noted Italian baritone was born in 1857, made his operatic debut in Donizetti's *La Favorita* at the Teatro Argentina in Rome in 1878, and up to the very moment of his death on November 7, at the age of seventy-one, he was making frequent and numerous public appearances and asking no concessions on the score of old age. His voice was still fresh and beautiful, and his endurance was astonishing. With the exception of Sims Reeves, who made a successful tour of South Africa at the age of seventy-five, the writer knows of no other example of a singer who retained his vocal powers to such an age, or anywhere near it.

The lesson to be learned from Battistini's career would seem to include, among other things, devotion to art in preference to the joys of "good living," an optimistic mental attitude as a preserver of youth, and last, but probably first in importance, the cultivation of a vocal method which insures a natural voice production that precludes effort and the resultant strain, fatigue and wear.

LA ARGENTINA

La Argentina is the rage of New York! To date she has had ten consecutive appearance in the metropolis and all to overcrowded houses. Her audiences have been the most distinguished and elite which have ever assembled in sophisticated New York and at each recital she has dazzled and completely won her public. The secret of this phenomenal success lies in the finesse of the art of the dancer, who is a personality that belies all previous conceptions of the Spanish type. Her work is radiant, colorful, rhythmical, forceful and characteristic, but above all it is always cultured. It is art which carries with it a wide scope of interpretation and which seems to have surmounted all intrusions of technical difficulties and egotistical expression. She is announced for three more concerts during the first weeks of December and it is not to be doubted that she will please all those who expect to see her, just as she has enthused all those who have already seen her.

PRESTO!

The Houston Conservatory of Music, C. A. Hammond, director, conducts its own paper. It is called The Presto and is published monthly by the students of the conservatory. It contains bouquets for those who deserve them and a dig in the ribs for those who do not. It is frank in its praise of the members of the student body and just as frank in its criticism. The idea of publishing such a paper is excellent, and The Presto has the good wishes of the MUSICAL COURIER. May it grow!

BUCHAROFF'S SUCCESS

It is welcome indeed that the new works of the American composer, Simon Bucharoff, were repeated at Sunday's Philharmonic concert after the success they made a month ago. These are the tone poems, Reflections in the Water and Drunk and the ballet scene, Sakahra. This is descriptive music of a notable sort by the composer, who has had an opera

given by the Chicago Civic Opera Company and another opera more recently performed at Frankfurt-am-Main, Germany, where it was cordially received and retained in the repertoire. Bucharoff composes in modern style without the objectionable features of what is known as modernism. He understands the orchestra and gives his music appropriate color. Being still a young man, there is no doubt that he will go far, and in so doing will add prestige to American composition.

ANOTHER'S OPINION

Now comes Lawrence Adler, writing in The Nation of December 5, and in a generally discerning and discriminative review of Strauss' Egyptian Helena, he joins those critics who see great merit in the orchestral pause (total cessation of music) which marks the first entrance of Helen and Menelaus. One cannot quite see why such an effect merits praise. The function of an operatic score is to illustrate every important action on the stage. If the composer suddenly lapses into silence during a vital moment he admits that he is devoid of the inspiration to express such an episode in tone. The Strauss pause was intended by him as a piece of extraneous showmanship but it totally misses its purpose to impress the audience. The general result of the "effect" is to cause the belief that something has suddenly gone wrong on the stage, or that the conductor or orchestra lost the thread of the music and are getting ready for a fresh start.

TOO MODEST

John Erskine, author of The Private Life of Helen of Troy, was the pianist in Brahms' quintet, performed by the Musical Art Quartet at the Golden Theater last Sunday evening. Prof. Erskine played musically, but too modestly, in his effort not to obtrude the piano pages in this noble work by Brahms. Less privacy on Prof. Erskine's part would have made for a better ensemble tonally and dynamically.

cal quality, and the vibrato will be in evidence, giving charm to the voice. Listen carefully to records or voices of well known artists and you will hear the true vibrato. Listen to the singer whose voice you consider dull and uninteresting, and you will hear a tone that is stiff, having a very irregular vibrato, perhaps none at all, and one in which the upper partials do not appear.

It is the true vibrato, regular, with its life giving pulse, along with well balanced overtones that gives the voice its beauty and appeal.

This subject is finely dealt with in a wealth of technical details by eminent authorities, such as Helmholtz and Fourier.

Respectfully,

(Signed) WALTER B. GRAHAM.

Criticising the Teachers of Prize Competition Contests

GRAND RAPIDS, MICH.

To the Musical Courier:

I wish to beg a little of your valuable space in which to present another viewpoint in regard to the position taken by the American Academy of Teachers of Singing concerning the incident set forth in the letter by Kempton Searle.

No ethical member of that most unethical profession of vocal teaching can condone the action of one of the judges in handing Mr. Searle the name of a specific vocal teacher or of repeating to Mr. Searle the statement of the chairman of the committee of judges supposedly made while the committee was in deliberation.

However, it seems to me that a concerted opinion of the judges, expressed through the chairman to a contestant successful or otherwise, should be very helpful, granted, of course, that the judges be competent and find themselves in unanimous agreement. No self-respecting vocal teacher should fear such a verdict or discourage pupils from participating on account of it.

At the Western Michigan contest the writer happened to be one of the committee of judges which included some of the best musicians in this part of the state. Among them were four vocal teachers. While the young women contestants possessed uniformly beautiful natural voices, their methods of production were so bad that no award was made. The young woman with the most beautiful natural voice sang in a manner that left no possibility of doubt in the minds of the judges as to the quality of vocal work she was pursuing. Furthermore, there was no possibility of doubt but that if she continued in her present method of vocal usage her voice would become totally ruined in a very short time. Now, our committee unanimously voted to instruct the chairman to suggest to the woman that she change teachers. I maintain that by so doing a real service was rendered the young woman and the cause of good singing. I don't know whether this action would be considered unethical by the American Academy of Teachers of Singing or not. I do believe, however, that a committee of reputable physicians would take similar action against an unworthy member of the medical profession who, consciously or ignorantly, destroyed a human body by his treatments. In conclusion, I take issue with the Editor of the MUSICAL COURIER regarding his insinuation against the integrity of those who give time and interest from busy lives to act as judges in such contests. I have acted a number of times in such a capacity and my colleagues were invariably generous, open-minded, sincere, and honest in the expression of their opinions. In a number of instances vocal teachers voted against their own pupils. I have noted but one occasion where the teacher of a losing contestant

Musical Courier Forum**The Vibrato**

Omaha, Neb.

To the Musical Courier:

Recent articles on the vibrato in singing bring up memories of such discussions some fifty years ago on the subject. In the late 70's students of singing were greatly impressed with the vast superiority of European artists. The true vibrato, which is present in every good sustained musical utterance, came in for its share of admiration, and our singers sought to attain this production by conscious endeavor and imitation. The country was deluged with shaky voiced imitators. For a considerable period audiences endured this agony, as though it were quite the thing for a singer to quiver his voice, his music and even his physique, showing temperament and a fervor hitherto unknown. Finally, along in the '90's, with the advent of the talking machine and better education in things musical, the nuisance was eradicated to a large degree, and the fault is not nearly so prevalent at the present time. There is, however, a general misconception of the vibrato. The vocal teacher constantly meets the query, "Do you teach that miserable vibrato?" What should he answer?

The true vibrato of the singer is not cultivated consciously; it is incidental to correct voice production. The notes of the canary present a vibrato amounting to a trill; the violinist gets the effect with a skillful movement of his hand, and even the tremolo stop on the organ has its place.

Tones which assail the ear with a sense of smoothness like the edge of a ruler have no appeal, no warmth, and very little musical quality. Sound travels in waves. The true vibrato was early recognized (as was also overtones) by the old masters, but it remained for modern science to explain. Lamperti uses the term "oscillation," others speak of the phenomenon as waves or beats, and should be easily distinguished from shaking, bleating and tremolo. These latter represent the erroneous use of the voice, the former include the idea of the true vibrato.

Much has come down through tradition as to the use of the breath, execution of the trill, and the manner of singing, but not a sentence as to the accomplishment of vibrato and overtones. They remain incidental and acid tests of the voice from the standpoint of musical requirement.

Above all, vibrato should not be confused with vibration. The waves or beats, characteristic of the true vibrato, amount to about four per second on the octave up to middle C, while the vibrations run from 132 to 264 per second. The variation above and below, in pitch, in the well produced voice, is very slight. The trill is an exaggerated wave or beat and travels at least a half step from the fundamental. The trill operates above the pitch, starting at either the upper note, or fundamental, while the vibrato crosses the line of pitch, passing an equal distance above and below. When the waves in the vibrato are not equally divided on the pitch, a slight variation in pitch will be observed and such voices are difficult to harmonize with. The execution of the trill is a study in itself, requiring skillful, conscious work. The vibrato cannot be taught. It can be observed. It should be carefully explained, but no attempt whatsoever should be made to execute it by direct control. The well executed trill, say eight thirty-second notes to the beat, follows with the upper members of the figure (there being four of them) the exact beat of the natural vibrato; this regularity is only broken at the termination of the trill where the execution of the finishing turn demands a slight variation in tempo.

Learn to sing with freedom and ease, along with musi-



WALTER DAMROSCH,

going over the score of *An American in Paris* with the composer, George Gershwin, at the piano. Mr. Damrosch will conduct the Philharmonic-Symphony Orchestra when it presents this newest of Gershwin symphonies at Carnegie Hall, New York, on December 13. (Photo by International Newsreel)

failed to congratulate the teacher of a winning contestant like a good sport.

Such contests are of immense interest and importance to young singers. If the Atwater-Kent audition were entirely an advertising scheme, as the Editor alleges, it would hardly seem necessary to award thousands of dollars in prizes and furnish actual engagements to the singers. Why does the Editor not ascribe an ulterior purpose to the National Federation of Women's Music Clubs for sponsoring young artist contests in which the winners receive \$500 instead of \$5,000? Isolated examples of the frailty of human nature among judges to the contrary, the contest has been a valuable stepping stone to many young musicians and an inspiration to enterprising and ambitious teachers.

Very sincerely,

November 2, 1928.

(Signed) REESE VREATCH.

Levitzki Completes Tour

Mischa Levitzki, pianist, has completed his tour of England, which included two recitals in London, an orchestral appearance in Liverpool, and recitals in Glasgow, Eastbourne, Bournemouth and Southport. He also gave recitals in Paris, Milan, Rome, Vienna and Budapest. He has been greeted everywhere by enthusiastic audiences, and the tenor of the press comments can be illustrated by the following excerpt from the London Sunday Times: "Among the week's large company of piano recitalists, Mischa Levitzki stands out as giving a high degree of intellectual pleasure. The very moderation of tone habitual to him is a welcome relief from the assertive methods of other schools; indeed, such would appear to be the mark of the comparatively few minds that attain philosophical poise in regard to music."

I See That

Mildred Emerson, dramatic soprano and composer, has opened a studio of voice at the Hotel Orleans. A daughter was born to Mr. and Mrs. L. Leslie Loth on November 26.

The Harriet S. Keator artist organ recitals in St. Andrew's M. E. Church, New York, have begun.

Katherine Bacon and Herbert Heyner were associated artists at the Hotel Barbizon concert on November 27.

Henry F. Seibert is giving organ recitals often in the Metropolitan district.

John Prindle Scott has returned to the metropolis after a summer spent at The Scottage.

Grace S. Castagnetta, American pianist, gave a successful recital in Berlin, Germany, last month.

George Blumenthal has returned from Europe with plans completed for the Wagner performances here which begin in January.

La Argentina breaks all individual box office records in New York.

Simon Bucharoff's new symphonic work is well received in New York.

The American Opera Company is to give a week of opera in Jamaica, L. I.

Herbert F. Peyer has written an account of his researches into the mystery of the Schubert Unfinished Symphony Sketches.

John Hutchins has announced the inauguration of a new idea in theatrical development.

Betty Tillotson has launched a series of young artists' recitals.

E. Robert Schmitz is to appear as soloist with the San Francisco Orchestra this month.

Lazare Saminsky gives his impressions of Paris, Berlin, Dresden, and Milan in this issue of the MUSICAL COURIER.

The musical characteristics of the French Folksong have been analyzed by Louise Arnoux, French mezzo soprano.

Van Hoogstraten has organized a chorus as a supplementary organization to the Portland Symphony Orchestra.

The National Federation of Music Clubs has bestowed signal honors upon Rosa Ponselle.

San Francisco has a child prodigy, Ruggiero Ricci, violinist. The Cornish School reports one of the largest enrollments in its history.

Nettie Snyder has decided to locate in America. Stearn's Snowbird, given by the Dresden Opera, is said to hold distinct promise.

Mozart's La Finta Giardiniera was revived at Dal Verme, in Milan.

Georges Enesco scored a dual triumph in Berlin, as composer and violinist.

Rossigni's Toccata (still in manuscript) had its premiere with the Philharmonic Symphony.

Marjorie Meyer was married on December 3 to Franz Georg Fleming.

Gabrilowitsch was the first guest conductor with the Philadelphia Orchestra this season.

December 6, 1928



The Making of a Vocal Career

By Frantz Proschowski

Two things are necessary for a vocal career: first—voice, talent and personality; second—guidance, or a teacher. The student must possess superior vocal gifts, musicianship, talent to express, ability for hard work and, above all, a greater surplus of judgment than ego.

The teacher must be one who, in his code of ethics, includes indisputable honesty toward the pupils' welfare and one who knows the art of teaching as well as its application regarding the different temperaments of the students.

Loyalty and honesty on the part of both student and teacher are absolutely essential. If at any time the truth on either side for this or that reason is being evaded the structure started will tumble, either to remain a ruin or to be rebuilt somewhere else. To prevent these unfortunate conditions, for which the student always is the greater loser, I am writing this little article of advice.

The moment your voice is being compared to a known artist, who has been successful, immediately discard the compliment if meant to add intrinsic value to your talent for such qualifications, if cultivated on the lines of imitation, kill individuality, originality, and, at the most, make you an inferior imitation without a name or reputation. For example: In my own experience as a teacher I at one time had a girl with a wonderful voice, musicianship, personality, art and refinement. Because of physical resemblance to a well known artist she lost her own merits for the reason that she concentrated only on imitating this artist in appearance and manner both vocally and physically. The result was a valueless imitation instead of an independent artist of vocal beauty, artistry and personality which could have been the qualifications of this talent.

Young students oftentimes have the desire to sing for great artists. Frequently these artists are not as interested as they might pretend, and tolerate the singer because of courtesy to some business manager or friend. They listen to the audition with a few remarks of flattery and some "ifs" and "buts." These "ifs" and "buts" the young student usually forgets, and remembers and augments the flattery until he (or she) promotes himself into a belief of such superiority of talent that he thinks the career, which is won and conquered by years of hard work, is already at his feet. No, only those whose judgment is greater than their ego can succeed. At the very best a career is never easy. This remark is often used: "You have an operatic voice." This means nothing at all. A person with a dramatic talent, plus voice, may be more suited for opera, but further than this take no stock in the voice classification.

Voice quality of special beauty is a most valuable asset. Most voice judges are prone to overestimate volume and range. This is a great error: quality comes first, and if coupled with range and volume, of course then the more

valuable. No one can determine what a student is able to do until work is started. The first quality to ascertain after we find a voice sufficiently valuable to undertake a career is talent to sing. This talent is developed through training the hearing of the student to understand the value and use of the natural vocal endowment. The one guiding the student must take care that an artistic and musical background is given the student. No effort is wasted which tends to give a student the classics in the vocal literature. Schubert, Schumann, Franz, Hugo Wolf, Brahms and other worthy composers should be studied. By this I do not mean one or two of the most hackneyed songs; I mean a definite knowledge of the most characteristic music of the composers. The operas must be learned entirely, not only the arias, which is so often the case—and the same holds true with oratorios.

To learn to sing in a hurry can only be hurried work and usually lacks foundations and very often is time wasted.

Many music schools are only commercial institutions and have done as much as private teachers to overestimate inferior talent and have led the students to believe that a future exists where none is to be had. This is usually done through inducements of tricky scholarships with strings tied to the school's cash drawer. Educational institutions, however, of high merit exist, among which are the Curtis Institute and the Juilliard Foundation. These great institutions help greatly, but no doubt they are frequently being imposed upon by students who pretend to be poorer than they are and thus block the progress of more worthy talent.

Summing up the aforesaid remarks: Students should be careful of flattery. Many a vocal teacher of name and reputation, who claims himself as ethical is in reality what is termed as a high pressure salesman. This class of teacher is as dangerous in the vocal field to the students as is the salesmen in the field of selling securities to the inexperienced.

At the beginning of this season I had a prospect who had studied in America and Europe for fifteen years and who states the inability to earn \$10.00 with his singing. Another returned from Italy after six years of study, who is just as bad off as the former and never will sing. I advised both to give up singing as a profession. So beware, young students, of wrong guidance! Results only prove what you learn. If you can sell what you have learned, don't be discouraged. If not, look hard for the trouble and be just with yourself as well as with your teacher. Do not forget that even if your ambitions are, or were, grand opera, you can learn a great deal about the theatre and stage as a chorus singer in a light opera or production. No studio can give you this experience, and if you possess the real merit of promotion you have a far better opportunity while in the profession than when out of it. Accept a church position, no matter how small it may be. It is of utmost value, and is all experience and remember that most of our great artists started at the bottom. Practical knowledge comes through experience only.

* * *

In my next article I shall write on the subject, What America Owes Its Music Students, and remember, influence may get you introduction but your intrinsic value depends on what you can do, and this only can put the box office value in back of your name.

Agnes Fleming Gives New York Recital

A very pleasing program was given at the Washington Heights Musical Club by Agnes Fleming, soprano, a pupil of Ethel Grow, on the evening of November 20 at Guild Hall. Miss Fleming, who has been heard on previous occasions with pleasure, has a voice of beautiful quality, warm, luscious, vibrant and capable of the expression of an almost infinite variety of feeling. She has gained from Miss Grow's skilled instruction an understanding of the importance of proper enunciation, phrasing and pronunciation, and shows in her interpretations also a musicianship that is above the average.

Her artistic growth since her last recital at Guild Hall about a year ago is marked. There is a certain freedom of emission which was not present on that occasion, at least not to the extent that now makes it so evident, and her voice also has gained in sweetness, elasticity and mellowess. It seems, too, that her feeling for rhythm, which was always impressively good, has improved. Her program included many works of high musical calibre, especially those by Brahms, Florent Schmitt and Debussy. There was a very large audience, one of the largest that has ever attended a recital by a member of the Washington Heights Musical Club, and the Guild Hall was entirely filled. Applause was frequent and hearty, and encores were demanded and given after every group and at the end of the program. The accompaniments were sympathetically played by Sylvia Voorhees.

Mary McCormic Wins San Francisco Praise

The following letter received by Dema E. Harshbarger, president of the Civic Concert Service, from Alice Seckels, anent the appearance of Mary McCormic at the series of morning musicales held at the Fairmont Hotel, San Francisco, under her direction, speaks for itself and no added comment is needed, save to say that Miss McCormic stands today on the top rung of the proverbial ladder and that this position has been achieved solely by her own efforts.

San Francisco, November 16, 1928.
My dear Miss Harshbarger:

I was more than delighted with your Mary McCormic, and she completely captivated my distinguished audience at the Matinee Musicals yesterday. It was interesting to watch the change which came over the people from cold scrutiny to enthusiasm, and genuine, joyful appreciation. She has that infectious good humor, which, added to her beautiful voice, takes people out of themselves, and they were really quite crazy about her.

At your convention last season I had heard so much about Miss McCormic's personality, that I was really not prepared for a voice which I think has so much splendor, brilliancy and beauty.

It is delightful to see an artist so enthusiastic about her manager as she is about you.

With best wishes, I remain,

Very sincerely,
(Signed) ALICE SECKELS.



MARIE SUNDELUS

IN ALL THE QUALITIES WHICH MAKE A PIANO ADMIRABLE THE KRANICH & BACH, IN MY OPINION, SURPASSES ALL OTHERS.

Marie Sundelius
Soprano, Metropolitan Opera Co.

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Summer Impressions of Paris, Berlin and Milan

(Continued from page 18)

nent father, together with another distinguished musician, Dr. Hugo Leichtentritt, held in great esteem in Germany, did me the honor to call and congratulate me after the concert, saying many kind words.

IN DRESDEN AND MILAN

Owing to the great kindness of Dr. Alfred Reucker, the General Intendant of the State Theaters, and Professor Fritz Busch, General Music Director, I was enabled to watch the most intimate rehearsals and to follow the painstaking work of the Dresden Opera, one of the greatest in the world. Invited to the State box for the evening performances, as guest of the directors, I could scrutinize the most elusive details of the conducting and stage management.

I heard a most subtle and radiant performance of Mozart's Seraglio and also some of the last dress rehearsals for Strauss' Helen, made into a magnificent tonal and stage picture by the art and tenacity of Fritz Busch, assisted by the active Otto Ehrhardt, stage director, and Mme. Ellen van Paepe Cleve, ballet master, one of the most gifted and famous German dancers.

The Dresden opera leaves the impression of a perfect instrument of interpretation.

Dr. Busch's great musicianship, his endless rehearsing, the amount and intensity of which is staggering, his extraordinary experience in the operatic field is undoubtedly responsible, more than anything else, for the superb work and ensemble of the Dresden Opera. At the rehearsal of Richard Strauss' Helen, I heard from Dr. Strauss personally highest praises for Fritz Busch. The fact that this conductor was entrusted with the world premiere of Strauss' opera is in itself indicative of the high esteem in which Fritz Busch and his operations are held in Germany.

ITALY

I was unfortunate to arrive in Milan just on the morning after the premiere of Pizzetti's Fra Gherardo. Milan was filled with enthusiastic talk about Fra Gherardo and Toscanini's glorious performance of it. Some of the musicians, particularly those of the left wing, thought very highly about the choral ensembles of the opera (Pizzetti's strongest point always) but were critical of the overstressed declamatory style of the individual vocal parts.

After Rome, musically guided by the marvellous and forward-looking musician, Bernardino Molinari, Milan is the most progressive Italian city, as far as music is concerned. The great Toscanini and the Milan Symphony concerts, presided over by Count Cicognani, an open minded gentleman, well informed about modern activities, have done much to introduce to Milan works by Ravel, Malipiero, Stravinski, Homberger, Respighi and other men of today.

Among younger forces working for the modernization of Milan's stage and concert platform I must mention particularly Domenico de Paoli. This gifted composer, writer and lecturer, founded the Circle of Art and Culture, where, working together with another talented young progressive musician, the singer, Rita Stobbia, Signor de Paoli gave a hundred lecture-recitals devoted to new music.

Domenico de Paoli, a beloved pupil of Malipiero and exponent of his music, is the author of Three Nocturnes for orchestra, Campane for piano and orchestra, many vocal and piano compositions played by Casella and Carlo Zecchi in Paris, Rome and Monaco.

Music Lectures at N. Y. U.

New York University announces lectures upon the repertoire of symphony orchestras to be given by Martin Bernstein on Monday evenings beginning December 3 and ending March 25. Illustrations will be either by phonograph or by artists especially engaged for the occasion.

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FRANCES BERKOVA, IN PARIS, TALKS ABOUT VIOLIN TONE

By Clarence Lucas

Frances Berkova was playing the finale of Mendelssohn's violin concerto when I arrived at her apartment near the tomb of Napoleon in Paris.

"Please do not judge of my playing from what you heard through the door," said she: "for I am only trying out some chin rests. They are more important than most people think. If they do not fit, they hurt, besides making your shoulder tired. I think the clips should rest on the block to which the tailpiece is attached, and not on the edges of the vibrating top. I am sure that certain chin rests change the tone of the violin."

"You ought to know," I replied. "All your criticisms speak about the tone you produce."

"Tone? I try to produce a fine tone, of course. Whether I succeed or not is for the critics to say."

"Have you any favorites among the violinists of the day?"

"I like all the great violinists, and I am glad they are not all alike. Some of them produce a beautiful, rich, pure tone, but lack emotion. Some of them kill their tone with an excess of feeling, which causes them to bear too heavily on the bow. Some of them have a technical perfection which is enough to discourage every other violinist. Some excel in bow work, and some in finger work, and so on. Is it possible to produce a more beautiful, and at the same time, expressive tone than Elman makes? Is it possible to play with a more subtle charm and persuasive artistry than Kreisler has? Can the violin be played with a better balance between fine tone and faultless technic than Heifetz possesses? And there are others,—many others,—so many, in fact, that I often wonder why I should dare to play the violin in public."

Herbert Gould Having Busy Season

Herbert Gould, basso cantante, came from Chicago to New York about a year ago, and during the interval he has appeared with success in opera, in concert, and as church soloist. Upon his arrival in the metropolis he was immediately



HERBERT GOULD

engaged for the solo quartet at the Park Avenue Baptist Church, of which Harry Emerson Fosdick is the pastor, a position in which he will continue this season. Last year Mr. Gould had two engagements with the New York Oratorio Society as well as other important appearances in the East. There was one appearance with the Philadelphia Civic Opera Company, Alexander Smallens, conductor, with the result that he has been engaged for four appearances with that organization during 1928-1929, his first being as Pogner in *Die Meistersinger* on November 22. This fall Mr. Gould began his season with concerts under the direction of the Southern Concert Management at Asheville, N. C., and sang in Virginia and North and South Carolina. This tour proved so successful that he has been engaged for another series of concerts in the South in October and November, 1929. Following a busy winter of engagements, Mr. Gould will sing again in Cincinnati at the May Festival. He is well known in that city, having appeared there in 1927 under the direction of Dr. Van der Stücken, fulfilled two engagements as soloist with the Orpheus Club and having sung for three seasons as a leading basso with the Cincinnati Zoo Opera Company. He made 108 appearances with the Cincinnati Opera in 27 weeks in 24 roles. In a period of five years Mr. Gould has sung 116 performances in Cincinnati.

Louise Lerch Enthusiastically Received

Louise Lerch, soprano of the Metropolitan Opera Company, was soloist recently with the Wilkes-Barre Symphony Orchestra. Her programmed numbers were the Care Selve, Brahms' serenade, *Tes Yeux de Rabey*, and Pearl Curran's *Life*, and so enthusiastic was the applause that it was necessary for her to sing several extra numbers, including Veracini's pastoral, *Meco verrai su quella*, and the Caro Nome aria from *Rigoletto*. On the day after the concert, the Wilkes-Barre Times-Leader registered Miss Lerch's success in part as follows: "Miss Lerch is charming in every detail expected. She had a gracious manner, neither borrowing the commercial grin of the sorority of singers, nor on the other hand trying to imitate the extreme shrinking modesty of the first violet. She was easy, graceful and natural. She is comely, and well poised. One could both

"Modesty is an admirable quality in an artist, but it is not sufficient in itself to scale Olympus," said I.

Frances Berkova laughed. "I'm afraid that work is more important than modesty. I meet many artists who are really great violinists in every sense of the word without being overburdened with modesty."

"But to return to tone," I interrupted. "You think the tone sense is born in the artist and does not depend on the violin?"

"Certainly it is born. How often does one hear dry, scratchy lifeless tone from the best of Cremona violins? Still, of course, a fine violin is a great help. My instrument is a beautiful Jean Baptiste Guadagnini."

"And Elman plays a Stradivarius, and Heifetz plays a Guarnerius," I added.

"Yes; they have magnificent instruments. But they could get a fine tone from a fifteen dollar Mirecourt fiddle."

"Are you staying long in Paris?"

"Yes. At present Paris is my headquarters. I can work better in these quiet cities of Europe than in the midst of the life and rush and noise of the cities of America. Of course, I could go to the country, which is not convenient for travel. I have little time for the life of a student, as I have to travel so much. And what little time I have for study I feel I can use to greater advantage in Paris or Berlin than in New York or Chicago, for instance, where life is so intense and nervous. Besides, Paris is so central, whether I have to go to England, Germany, Italy, Holland, or Scandinavia."

gaze and hear and be comforted. Her voice is rangeful, meaning not merely a gamut of notes, but beauty in tone from top to bottom. Color leaped into the extreme flights and was kept in mid voice and in low excursions. . . We can think of only three of the younger group of American girls who match Miss Lerch's vocal skill, repertory, and particularly her fine intelligence. And it is most refreshing now to know that we have, if few, still some natives of our soil who are coming to eminence in that acid test of the singer, the recital stage."

Among other recent engagements fulfilled by Miss Lerch were at the twenty-fifth anniversary celebration of Warren Acker as organist of St. Paul's Lutheran Church, Allentown, Pa., an appearance at the Syracuse Morning Musicale, and at Washington, D. C.

Harold Morris Plays at Institute

Harold Morris, pianist, gave a recital at the Institute of Musical Art on November 22, playing an all-Brahms program. For the sake of those who might be interested, the program is given herewith in full: Intermezzo, C major, op. 118, No. 1; A flat major, op. 76, No. 3; A major, op. 118, No. 2; C major, op. 119, No. 3; Gavotte from *Iphigenia in Aulis* (arranged by Brahms); four waltzes, B minor, B flat major, A flat major, C sharp major, op. 39; two capricci, D minor, op. 116, No. 7; B minor, op. 76, No. 2; Sonata, F minor, op. 5; Ballade, G minor, op. 118, No. 3; and Rhapsody, B minor, op. 79, No. 1.

Mr. Morris is an extraordinarily successful Brahms player. He arranged his program not in the order named but so as to provide variety as well as balance, and these attributes were so well expressed and so adequately interpreted that he was able to hold an audience that not only filled all of the seats but also all of the standing room in the Institute hall throughout the entire evening.

Brahms programs are rare and unusual, and it has often been wondered whether they would be sufficiently vivid and emotional to fill satisfactorily an entire evening of music. Mr. Morris certainly proves that such a program is not only a possibility but may be made eminently successful. It is not necessary in this place to enter into details of his performance, as any pianist who plays Brahms adequately must adhere to a certain traditional style and restraint without which the music of the great master would be made grotesque. It is to be hoped that he will repeat his experiment in a hall larger and more accessible, and under auspices open to the general public.

Amato Sings Tonio in Pagliacci

Pasquale Amato appeared in a performance of *Pagliacci* with the Pennsylvania Grand Opera Company at the Academy of Music, Philadelphia, on November 21. His singing and interpretation of the role of Tonio was one of the many characterizations for which he won just fame during his many years of association as a member of the Metropolitan Opera Company. His success in Philadelphia in the role was great, the audience applauding him spontaneously and the critics the next day stating that he was in excellent voice and praising him highly for his interpretation.

Mr. Amato recently has been teaching both in Philadelphia and New York, and frequently receives word of the success scored by artists studying with him. Robert Steel appeared recently in Heidelberg, Germany, singing the role of Valentine in *Faust*, and won splendid tributes from the press. Claire Alcée, on November 19, was soloist with the Syracuse Orchestra and was so well received that the management engaged her for another concert on November 25.

Estelle Liebling Studio Notes

Patricia O'Connell, of the Chicago Civic Opera Company, will sing *Micaela* in *Carmen* on December 27 with the Philadelphia Grand Opera Company.

Ethel Louise Wright, soprano, has been engaged as soubrette by S. L. Rothafel (Roxy) for the Roxy Theater; she made her debut on the air on November 19.

Joan Ruth, coloratura soprano, sang Nedda in *Pagliacci* on November 18, in Brooklyn.

John Griffin, tenor, has gone to Detroit to sing in the new Fox Theater for four weeks.

All of the above are artist-pupils of Estelle Liebling.

Keator Artist Organ Recitals Begin

Charles M. Courboin gave the first of the guest artist recitals at St. Andrew's M. E. Church, New York, under the direction of Mrs. Bruce S. Keator, organist and director,



FRANCES BERKOVA
with her Pekinese

on November 27, with many prominent organists in the audience; Frederick Schlieder and Firmin Swinnen will be heard in the next two recitals. Mr. Courboin played works ranging from Bach through Schumann and Widor, with the life and expression always present in his playing; splendid was the Passacaglia and overpowering in speed and climax the Widor Toccata. Special honor guest was Dr. T. Tertiush Noble, who designed St. Andrew's organ, and who gave an interesting address. Following the recital a limited company remained for supper.

New Engagements for Daniell Artists

Lucy Lord, soprano, late prima donna of Hammerstein's Golden Dawn, has been engaged by Schwab and Mandel for the understudy part to Evelyn Herbert in *New Moon*, now playing at the Imperial Theater.

Miss Lord, who was offered several prima donna roles for road companies, was playing the part of Sally in *My Maryland* at the Shubert Riviera Theater when she was given the understudy part. She took this, as it would enable her to stay in New York and continue her studies with Miss Daniell. She has only studied voice three years and started with Miss Daniell. Her first show was *Vagabond King* and after six months in the chorus she was given the part of Lady Mary. In this she received excellent press comments. She gives all praise to her teacher.

Annie Prichard, soprano, is playing the ingenue-soubrette part in *Ned Wayburn's Gambols*. Singing is something new for her as she has always appeared as a dancer.

Catherine Gallimore is another Daniell pupil who has come forward as a singer, now doing a dancing and singing part in *Angela* at the Ambassador Theater.

Frieda Moss, soprano, sang for the Masons, Order of the Eastern Star, at a special entertainment for Master Masons on November 21 at W. O. T. S. Hall.

Walter Turnbull, baritone, and Muriel McAdie, soprano, both soloists at the Reformed Church of High Bridge, were soloists at a bazaar and entertainment given on November 22 at the Auditorium. They both gave a program and were heard in duets. Muriel McAdie is engaged to sing for a banquet given by the Seamen's Bank in January. All are professional pupils of Madge Daniell.

Robert Steel Wins Spurs

The American baritone, Robert Steel, has won his spurs in Germany at the initial performances at the Hcideberg Opera House, where he is booked for the entire season as leading baritone. He made his debut as Fluth in the *Merry Wives of Windsor* (*Nicolai*). According to the Neueste Nachrichten: "The interpretation of Fluth by Robert Steel was an exciting event. He disclosed a beautiful, brilliant baritone voice which will be a pleasure to hear again." His appearance a few days later as Valentine in Gounod's *Faust* elicited the following comment from the same critic: "He made an excellent figure of Valentine. He was particularly effective in the lyric passages and was able to bring forth the spirit of the music."

In late October Mr. Steel made a flying trip to London to contribute a musical program to a fashionable "at home" given by the Spanish Ambassador and Mrs. Van Gelder on behalf of the Anglo-Spanish Music Society. The event took place at Grosvenor Square, the home of Lady Beecham, and was attended by the elite of London society and the local Spanish colony.

Anita Rio's Artists Active

On November 13, Marion Senta, mezzo-soprano, and Dorothy Werner, soprano, appeared in New York at the morning musical in the salon of Mrs. William Wood Ricker. Miss Werner scored a success in the singing of Neapolitan songs, and Miss Senta was enthusiastically applauded for the power and brilliancy of her fine voice in an operatic aria. Following this appearance, Miss Werner was immediately engaged for a concert in aid of the Rockville Center Hospital, where she also was well received.

On November 13, May Hughes, soprano, and Vincent Mattina, baritone, appeared at the Waldorf-Astoria, in a joint recital for the U. S. Daughters of 1812. Both Miss Hughes, who is well known for her work over the radio, and Mr. Mattina, in his Spanish numbers, were well received.

The aforementioned artists are all pupils of Anita Rio, vocal teacher of New York.

Music on the Air

"GRAHAM MCNAMEE SPEAKING"

In the radio supplement of the Saturday Sun, Graham McNamee is writing a series of articles on various phases of the radio. Mr. McNamee has become sufficiently known to the public that one need not fear an ulterior motive in what he might say for or against any subject he might discuss. This fact being borne in mind it was with quite some interest that we noticed these salient comments in a recent talk by the well known announcer:

"It appears that singers, musicians and entertainers are moving toward New York by the thousands. Of course there are on the air is definitely limited and the clearest young folks with their eye on the microphone ought to do this pretty clearly in their minds before starting for New York or any other big broadcasting center."

"There are about 5,000 artists of all kinds working at our studios. This sounds like a lot, but of course, considering the nation at large, it is a mighty small number and the singer or entertainer ought to consider his chances in proportion. While there are what are called "sustaining" artists who provide parts of the studio programs, most of the artists are now contract artists, with the concert bureau. The commercial demands for artists for advertising programs are supplied by the bureau, the advertising client making his selection. These demands are, of course, increasing right along, but, as I have said, the air will hold only so many programs and radio work is thus a sharply limited field. I am talking frankly to my young friends of radio, as this flood of letters leads me to believe that somebody ought to tell them just what the situation is. I don't want to discourage hopes or talent, but my best advice is to be sure of your ground before coming to New York; to prepare yourself by special radio training if possible, and to be ready with some other avenue of artistic advancement if you don't get access to a microphone."

"One thing that the broadcasting companies do want is new and novel ideas. You will have a much better chance in the metropolis with a bright and shiny idea than you will with even superior musical ability. Some little clever entertainment twist—musical or dramatic—something informing or stimulating, anything unique or clever and out of the ordinary. The public has been given such highly seasoned dishes in entertainment during the last few years that its appetite is always whetted for something new."

We regret that we cannot publish all that Mr. McNamee says in his article, for every bit of it is sound advice, coming from one who knows the game inside and out, and one who realizes that there are requirements for successful broadcasting just as there are in any other individual field.

ON TURNING THE DIAL

NOVEMBER 26 TO DECEMBER 3.—Every now and then one is allowed the pleasure of hearing Gershwin play. This time it was on at the General Motors' hour on Monday, when Gershwin again displayed a limpid quality to his touch which seems to fit the lighter skits that this prolific composer has interwoven into some of his musical comedy productions; this listener, at least, never tires of him and in his Rhapsody there is always something new to enjoy. The Barbizon Club is presenting a fine list of artists on its programs this winter, among whom was the delightful and scholarly pianist, Katherine Bacon. Miss Bacon presented several groups of works which were representative as well as interesting.

On Wednesday the opera Rigoletto, given in Chicago, was heard in New York, too. The protagonist was the tried and true Richard Bonelli, and Alice Mock his frustrated Gilda. Miss Mock has a delightful voice; it is fresh and pure. The work of the Chicago Civic Opera Company is such that one may count on it for pleasure.

Those who had a few moments to spare from their Thanksgiving dinner must have heard Gamma Walska and Belle Baker in the afternoon. Mme. Walska lent of her magnetism to the air which carried her message of song over a wide hook-up. She is interesting to hear under any circumstances.

Surely there can be few to complain about the few good orchestral programs on the air. On Saturday evenings Walter Damrosch is conducting a series of concerts for grown-ups, and whether it is for grown-ups or little tots it is always music of value and interest. On this initial appearance of the New National Symphony Orchestra, Mr. Damrosch presented a new work by Robert Braine called S.O.S. The work is indeed descriptive, but it is hardly long enough for one to judge of Mr. Braine's creative powers. Mr. Damrosch is a most delightful person to hear on the radio; he speaks to his audience as if he actually saw each and every one, and furthermore he puts a touch of the dramatic into everything he says, even to the point of calling a telegram from Ohio a "despatch."

The Roxy Symphony offered a beautiful all Wagner program on Sunday and the Philharmonic Symphony presented new works by Bucharov, Reflections in the Water and Drunk, tone poems of marked ability. In the evening we were very happy to hear the lovely voice of Frederick Jagel, tenor, who is as lovely to hear sing as he is charming to talk to. His voice is rich and resonant.

MARGHERITA TIRINDELLI.

Milan

(Continued from page 9)

Besides the open-air performances in Venice and Verona, which were discussed in the MUSICAL COURIER at the time, every little "città di paese" had its turn of Pagliacci, Cavalleria, Lucia and the Barber. This is an encouraging sign, for it is in these little places that the true musical pulse of the race may be felt. The large theaters, no matter how much they are quoted abroad, represent only a small section of the musical public. In the same way that the backbone of a country is its workers, so the musical backbone of a

country is its provinces. The reason that these minor seasons are possible, is because Italy draws a truer ratio of values for her singers than other nations.

Here, singing is not a gift which automatically transforms the possessor into a demi-god, but a serious business of the masses. The singer must first learn his trade well, and then take his place on the artistic ladder a definite number of steps below the composers and the directors. Thus, content with a simple livelihood, the Italian opera singer of moderate talent performs his repertoire of a dozen stock operas wherever and whenever the opportunity presents itself. So it is that even the large villages are provided for, and, on the opening night of La Favorita, the local picture show is empty.

New York Concert Announcements

Thursday, December 6

AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

EVENING
Sylvia Lent and La Salle Spier, violin and piano sonatas, Town Hall.

Old Masters Trio, Steinway Hall.

Friday, December 7

MORNING
Biltmore Morning Musicals, Hotel Biltmore.

AFTERNOON
Oli Olinda von Kapp Herr, violin, Town Hall.

Concert of the New Instrument, the Violonista, French Institute in the U. S.

EVENING
Philharmonic-Symphony Society, Carnegie Hall.

Ethel Aaron, song, Federation Settlement Auditorium.

Doris Madden, piano, Steinway Hall.

Saturday, December 8

MORNING
Philharmonic-Symphony Society Children's Concert, Carnegie Hall.

AFTERNOON
The English Singers, Town Hall.

George Copeland, piano, Carnegie Hall.

EVENING
Louise Homer and Katherine Homer, McMillin Theater.

Yale Glee Club, Carnegie Hall.

Ida Deck, piano, Town Hall.

Sunday, December 9

AFTERNOON
Austin Couradi, piano, Guild Theater.

Lenox String Quartet, David Mannes Music School.

Josef Hofmann, piano, Carnegie Hall.

Philharmonic-Symphony Society, Metropolitan Opera House.

New York Matinee Musicals, Hotel Ambassador.

John Charles Thomas, song, Town Hall.

Vladimir Graffman, pupil's recital, violin, Carnegie Chamber Music Hall.

EVENING
Gdal Saleski, cello, Steinway Hall.

Ossip Gabrilowitsch and Harold Bauer, two-piano recital, Hotel Biltmore.

Matthew Attwood, song, Gallo Theater.

Hall Johnson Negro Choir, John Golden Theater.

Lillian Benisch, song, Guild Theater.

Monday, December 10

AFTERNOON
Victor Wittgenstein, piano, Engineering Auditorium.

EVENING
Ernest Schelling, piano, Carnegie Hall.

Lillian Hunsicker, song, Town Hall.

Tuesday, December 11

AFTERNOON
Charlotte Lund, Opera Recital, Astor Hotel.

EVENING
Efrem Zimbalist, violin, The Baroda.

Wiktor Labunski, piano, Carnegie Hall.

Susan Metcalf Casals, song, Town Hall.

Katherine Ives, piano, Steinway Hall.

Rubinstein Club, Waldorf-Astoria Hotel.

Wednesday, December 12

AFTERNOON
Clara Rahinovitch, piano, Town Hall.

Berta Gardina Reiner, Pupils' Recital, Steinway Hall.

Philadelphia Civic Opera to Appear

December 10

The Philadelphia Civic Opera Company, contrary to its custom of Thursday evening performances, will give its next opera Cavalleria Rusticana and Pagliacci on Monday evening, December 10. Ifor Thomas, the Welsh tenor, who recently arrived in this country from appearances at Monte Carlo, where he starred with Yvonne Gall and Vanni-Marcoux in Der Rosenkavalier, will make his American opera debut as Canio in Pagliacci. Since coming to America Mr. Thomas has gained national recognition from his concerts over the Atwater Kent Radio hour and from his many recitals in eastern cities.

Rock Ferris Successful in Italy

MILAN.—Among the interesting concerts of the month was the first appearance in Milan of Rock Ferris, the young American pianist. He played a number of old Italian pieces arranged by Respighi, then Brahms' F minor Sonata, and shorter pieces by Schumann, Chopin, Liszt, de Falla and other modern composers. His technic and interpretations fully endorsed the excellent reports which had preceded him from Rome, Bologna and Milan. Ferris had a splendid success.

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Music and the Movies

Roxy

Riley, the Cop, featuring Farrell MacDonald, who is practically the whole picture, is a Fox comedy with a hundred laughs. It would put the worst kind of a grouch in good humor.

On the stage, Roxy has again provided an excellent musical menu. For the lovers of the classics there is a choreography of Chopin's famous melodies, in four scenes, with the composer's lovely waltzes, nocturnes and the polonaise as the themes. Patricia Bowman, George Kiddon, Dorothy Wagner, formerly of the Metropolitan Opera Ballet, and Jean Hawley dance their way through Chopin's music. The Roxy Ballet Corps and the Thirty-two Roxyettes also participate.

A second edition of Impressions of a Music Hall brings a varied list of artists: Nelson and Nelson, acrobatic dancers; Luana Alcaraz and Juan Puerta, in a Spanish dance, and the Thirty-two Roxyettes who bring down the house in a new line-up.

The old Deutche Bierstubble is effectively done and such old drinking favorites as Du, du liebst mir im Herzen, Lauterbach, Bier Her and Lorelei, along with others, are charmingly sung by a chorus of seventy-five voices.

Victor Herbert gems are rendered by the orchestra, while the news reel and Movietone round out the bill.

Capitol

Jakob Wasserman's novel, The Masks of Erwin Reiner is the subject of the film at the Capitol, called The Masks of the Devil. The title is sufficient to let the observer know that the theme is the same one as runs through The Great God Brown, with the great difference that the masked character in O'Neil's play is interesting and at times great, while Erwin Reiner is ludicrous in his most serious moments. Unfortunately for John Gilbert, the impersonator (who is the big city type with the ability to fascinate women), we are living in a sophisticated age and we doubt if his supposedly fiendish looks could beguile even the lass from the country of nowadays. The presence of Alma Rubens, as the Countess, is the only real touch of color in the whole picture; Miss Rubens is exotic if only to look at, and the little part she has in the play she executes with a fine dramatic intensity.

On the musical program David Mendoza leads his faithful orchestra through the 1812 overture; the Movietone news shows one extraordinary picture of the destruction by the Mt. Aetna lava, and also reproduces a speech of King George in a very clear and accurate manner, but the stage presentation was a little boring, we are sorry to say. Dave Schooler is the new conductor of the review, which presents the Chester Hale girls, a trio of funmaking singers, a guitarist a la Pierrot, and an excellent dance comedian, whose name is not printed.

Ralph Leopold Plays Wagner

At the Wagner recital given by Mrs. Edwin Franko Goldman and Ralph Leopold on November 21 at Aeolian Hall, the subject of which was the Life and Loves of Wagner, the musical numbers were played by Mr. Leopold and were selected from the various periods of Wagner's career. They included Mr. Leopold's own transcriptions of the Prayer from Rienzi, Senta's Ballade from the Flying Dutchman, the songs Schmerzen and Träume, the Siegfried Idyll and Brünnhilde's Immolation and Finale from Götterdämmerung. All of this music was played by Mr. Leopold himself, not by the Duo-Art, although all of it has been made into records by Mr. Leopold. As has been more than once reported in these columns, Mr. Leopold has his own method of making transcriptions which differs very decidedly from the method usually employed. He plays the music, as nearly as is possible on the piano, just as Wagner wrote it, and the means of making the transcriptions is not that of the composer who weaves his own thoughts into Wagner's creations, but chiefly a matter of cutting and setting together of actual parts from the Wagner scores. One thus hears an actual rendition of the Wagner music with only slight curtailment which is in no way noticeable in the complete transcription. Mr. Leopold's reproduction of the sonority of the orchestra tone on the piano is remarkably effective and renders his performances deeply impressive.

Mrs. E. S. Kelley in New York

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, was in New York on a flying trip to speak on the General Motors' hour when Rosa Ponselle, soprano, was featured on the program. Mrs. Kelley presented Miss Ponselle as being the first artist honored by the National Federation in the Hall of Fame recently inaugurated, and November 15 has been set aside by the Federation as Rosa Ponselle Day.

Mrs. Kelley left immediately after her radio appearance for Cleveland and Youngstown, where she spoke in both cities.

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Miscellaneous

Playtime, by Bernice Frost.
Sweet Melody, by Frederic Groton.
Sleep, Baby Dear, by Frederic Groton.
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The Widow in the Bye Street, by Sidney Homer.
The Little Brown Head, by Alice Warren Sachse.
The Stranger, by R. Huntington Woodman.
The Voice that Breathed O'er Eden, by Homer N. Bartlett.

I'm a Pilgrim, by Herbert Johnson.
The Key to Love Divine, Walter H. Nash.
Hear Us, O Saviour, by Bernard Hamblen.
Just for To-day, by Mary Turner Salter.
The Shadows of the Evening Hours, by Sumner Salter.

Betty Tillotson Concert Direction Notes

Owing to the enthusiasm displayed at her first concert of the American Artists Series in Steinway Hall, November 21, Betty Tillotson will continue the plan, using her own and also many other well known artists. Due to the fact that a week before the concert the hall was entirely sold out, Miss Tillotson has decided to use a larger auditorium, and hopes to have at least four more concerts during the season.

Oliver Stewart and Isabelle Burnada gave a program at the Pennsylvania Hotel, November 24, for the True Sisters Association.

Merry Harn, mezzo soprano and costume recitalist, will appear at the Waldorf Hotel, singing old English and French songs.

Edith Abercrombie Snow, of Worcester, Mass., whose series at the Bancroft Hotel on Sunday afternoons has been established this season, and who has engaged her entire list of artists from the Tillotson Bureau, writes that all seats are sold, and the assurance of great success has been made by the enthusiasm of social Worcester.

Corleen Wells Enthusiastically Received

Corleen Wells, soprano, was received with enthusiastic applause by the audience when she appeared recently as soloist at the opening concert of the season of the Troy Vocal Society, Troy, N. Y. The press was equally hearty in its praise of her singing. The Troy Times declared that the tones of her wide-ranged voice were clear and sweet, and were shown to best advantage in the aria, Ah, fors e Lui, from Verdi's *Traviata*, which demands reaching extremely high notes and, as the greater part is sung without accompaniment, also requires a true tone conception. Miss Wells also was heard with the Vocal Society and in a group of eight English numbers which were highly enjoyed and merited the applause they received. Miss Wells responded with several encores.

Louis Rigo Bourlier Charms Audience

On November 8 in Montreal, Canada, at the Academy Dominion Park Lachine, Louis Rigo Bourlier, French baritone, gave a program of songs before an audience that waxed most enthusiastic over his singing. His voice was rich, sympathetic and warm, and he possesses a charming personality and exceptional talent for interpretation. So enthused was his audience that many encores were necessary. The majority of songs which he sang were numbers which few singers ever have placed on their programs. Mr. Bourlier at present is making a tour of Canada.

John Charles Thomas Praised

John Charles Thomas opened his western tour in Denver recently with great success. The managers for Mr. Thomas received the following telegram from Manager Oberfelder: "John Charles Thomas gave a most gorgeous recital last night to a very large audience. Press and public alike proclaim this great artist on his first visit to Denver. He is a great acquisition to any concert series in America. Fine concert. Went over big."

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MUSIC IN THE PUBLIC SCHOOLS AND COLLEGES

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The National High School Orchestra Camp

The National High School Orchestra Camp is an attractive and effective means toward a fuller realization of an ideal for which the music supervisors of America have been striving—the development of organizations within the schools capable of performing the masterpieces of music with full understanding and appreciation of their merits.

Assembling such an orchestra for an extended period during the school year was considered impractical, as it would involve the loss of school time to the members, the hazard of sudden changes in climate and a heavy expense for such a short-lived gathering. Many ideas were advanced for keeping the orchestra together for a longer period each year, of which the summer camp idea, first conceived by Charles A. Warren, supervisor of music at Brunswick, Me., seemed the most practical. This idea was given publicity through magazine articles, and met with wide approval and endorsement. The appeals for funds met with strong moral support but little financial backing, the reason being that those who could afford to support the camp had not been privileged to hear the orchestra and to experience the thrill which had won the music supervisors and the school superintendents at the meetings at Detroit, Dallas, and Chicago.

Finally it was decided to form a non-profit-making corporation whereby the orchestra camp could be developed from its own resources by the securing of scholarships at the usual fee charged for summer camps—\$300 per student—and by the application of the assured profit toward the purchase of buildings and equipment. To this fund will be added the proceeds from concerts to be given by the orchestra in an outdoor bowl which will be part of the camp equipment. By collecting one-fourth of the scholarship fees by the first of February and by utilizing resources already provided at the camp site, the officers were able to erect the necessary additional buildings and to have the camp ready for occupancy this past summer.

An ideal camp site was secured, with definite title to fifty acres and the use of 300 additional acres. Publishers offered to contribute music, and manufacturers the use of instruments. The National Federation of Music Clubs appointed a committee to cooperate in the development of the camp. A number of firms and individuals offered scholarships and everything was favorable to the success of the undertaking.

As the equipment debt is reduced the cost of scholarships will be gradually lowered. It is therefore hoped that, through endowments and increased proceeds from the concerts, the camp may in time become self-supporting.

This orchestra camp idea has sprung from the remarkable success of the National High School Orchestra, which was first organized to play for the Music Supervisors' National Conference in Detroit in April, 1926. At that time 230 of the finest high school musicians of the country were assembled from thirty states, drilled intensively for four days, and then presented in a concert that was a revelation to those unfamiliar with the marked progress made in the schools. The expenses of the players had been provided by their schools, parents, local clubs and business firms, and the players were entertained in the homes of Detroit high school students.

An immediate result of this experiment was a great impetus to all school orchestras, throughout the country, for each talented member of every orchestra realized that he might have an opportunity to participate in such an organization if he persevered in his training. The supervisors who heard the orchestra went home with a new ideal toward which to work, and they put renewed energy into the development of finer school orchestras in their own communities.

The second assembling of the National Orchestra was for the convention of the Department of Superintendents, National Education Association, in Dallas, Texas, in March, 1927. It gave eleven concerts before that body in the six days of its existence. This orchestra numbered 268 players from thirty-nine states, and it far excelled the first in every way. The players were selected from a list of 1,200 candidates, and their expenses were paid by their local communities as before. After the 7,000 school superintendents had been witnesses to the amazingly fine playing of the orchestra, the convention passed a resolution recognizing music as one of the fundamental educational subjects, and recommending that every school in America place musical instruction on a basis of equality with the other fundamentals—an objective for which music lovers have been striving for a half century or more. The National High School Orchestra is generally credited with having been a powerful influence

in bringing about an appreciation of the true importance of music in education.

An indirect result of the Dallas enterprise is an unprecedented demand for competent teachers of instrumental music in the schools. With it has come the discouraging realization that the supply of such teachers is woefully inadequate and that, unless a supply can be created in a reasonably short time, the advantages of the Dallas triumph will be swept away. In other words, it is feared that many of the positions will be filled by incompetents, whose meager results will cause the schools to lessen rather than increase their interest in making music a fundamental study.

Obviously, the best way to develop this army of teachers is to take the best music students of the country, upon graduation from high school, and so entice them that they will seek the proper training for the profession of public school music, a well paid profession. This training can be secured by them in the colleges or normal schools that specialize in training music supervisors. However, it is first necessary to interest large numbers of talented high school students in that type of work. That is one of the functions of the National Orchestra and of its summer camp.

This camp, then, will give such students the impetus and vocational equipment of a more protracted period of training than that of their few days together at their special meetings. It will moreover balance this musical training with advantages in outdoor recreation that will make these summer weeks not only culturally but physically beneficial to the students.

For the purpose of administering the camp, as stated before, a non-profit-making organization has been incorporated in Michigan under the title of the National High School Orchestra Camp Association. The officers are the following: president and musical director, Joseph E. Maddy, organizer and conductor of the National High School Orchestra since its inception; secretary-treasurer and business manager, Willis Pennington, president Interlochen Resort Association.

The purposes of the National High School Orchestra Camp are: To provide an incentive to all musically talented school pupils to work for scholarship awards; to reward music students of outstanding ability by giving them the advantages of the camp, including participation in the orchestra, band and other musical and camp activities; to give prospective teachers, music supervisors, symphony players and conductors a splendid start in preparation for their life work; to interest many of these talented students in the profession of school music.

* * *

Wisconsin Teachers' Convention

The Wisconsin Teachers' Association convened in Milwaukee, November 8, 9, and 10, about 15,000 strong. The high light of this year's meeting was the Friday morning music program under the direction of Edgar B. Gordon, professor of music at the University of Wisconsin, who directed the All State Orchestra, and Herman Smith, director of music in the schools of Milwaukee, who directed the All State High School Chorus. These two organizations gave a joint concert. All of the programs were well received.

There were 608 in the chorus and 387 in the orchestra. The playing of the orchestra was a great revelation because of the excellent work done by these boys and girls from all parts of the state, who with one or two rehearsals played with precision, good tonality and smoothness.

The chorus did excellent work especially with the cantata, *The Song of Man*, by Kountz, accompanied by the all Milwaukee schools' orchestra and directed by Mr. Smith.

An innovation was presented by Mr. Gordon in having the vast audience of 10,000 teachers sing with the chorus and orchestra The Pilgrims Chorus (Wagner) and the Cradle Song by Schubert (honoring the Schubert year). This was a success because the audience entered into the spirit of the ensemble in a truly inspiring way. The last number, *America's Message*, sung by the chorus and accompanied by the orchestra, the audience singing *America* with them (the chorus singing *America's Message*), was thrilling.

Thursday afternoon was devoted to the sectional meetings. The music section program was as follows with Carle Oltz, Milwaukee Teachers' College, as chairman: Orchestra—Department of Public School Music, Milwaukee State Teacher's College, Hugo Anhalt conducting: "How the teaching of music appreciation may be correlated with other subjects in the Junior High School," Marie Funney;

Stillman-Kelly Chorus from the Department of Public School Music, Milwaukee State Teacher's College, Milton Rusch conducting; discussion on the training of the grade teacher to teach her own music led by Frank E. Percival, Stevens Point State Teachers' College, and Miss Baker, Whitewater State Teachers' College.)

Thursday evening the Wisconsin Teachers listened to a notable program given jointly by the Lyric Male Chorus of Milwaukee and the Chicago Little Symphony Orchestra.

Friday afternoon contained another half day of sectional meetings with the music section again having a profitable program which was as follows: Sheboygan High School Band, Mr. Schlei, conducting; class lesson procedure with demonstration on the teaching of band instruments, Joseph Skornika, Milwaukee; class piano demonstration under the direction of Otto Miessner; a sixth grade class lesson from the Whitefish Bay City School, Kathryn Basque, Whitefish Bay.

An interested visitor at the meetings of the Music Education sections was Ada Bickling, president of the North Central Music Supervisors' Conference, who was introduced to the large delegation of Wisconsin School Music Supervisors at the Thursday afternoon sectional meeting. At the luncheon Friday noon for the music supervisors, Miss Bickling was the guest of honor and gave an instructive talk concerning the plans and the program for the North Central Conference which is to be held in Milwaukee, April 16, 17, 18, 19, 1929, with headquarters at the new Hotel Schroeder.

FRANK E. PERCIVAL, Director of Music State Teachers' College, Stevens Point, Wis., and treasurer of the Music Supervisors' National Conference.

* * *

Meeting of N. J. State Teachers' Association, Atlantic City, N. J.

The seventy-fourth annual convention of the New Jersey State Teachers' Association was held in Atlantic City, November 8, 9, and 10. On Saturday evening, November 10, a concert was given by the All-State High School Symphony Orchestra, which was sponsored by the New Jersey State Music Supervisors' Association. The conductors were R. A. Laslett Smith, president of the New Jersey State Music Supervisors' Association, Central High School, Newark; John H. Jaquish, Director of Instrumental Music in Atlantic City, and C. P. Herfurth, Director of Instrumental Music in East Orange.

The program was as follows: Symphonic Poem, *Finlandia*, by Sibelius; *The Last Spring*, by Grieg; *Unfinished Symphony* (first movement), by Schubert; *Valse des Fleurs*, by Tschaikowsky; *Prelude-L'Arlesienne*, Suite No. 1, by Bizet, and *American Fantasy* by Herbert. The officers of the New Jersey State Music Supervisors' Association are as follows: president, R. A. Laslett Smith, Newark; vice-president, Robert M. Howard, Passaic; secretary, K. Elizabeth Ingalls, Westfield; treasurer, Maude B. Westcott, Salem. The general committee was as follows: C. P. Herfurth, chairman, East Orange; C. E. Boyer, Boonton; A. H. Brandenberg, Elizabeth; Wm. R. Curtis, Wharton; Clifford Demarest, Tenafly; Carl Erickson, Asbury Park; Phillip Gordon, Newark; H. P. Cross, Ridgefield Park; W. B. Hitchner, Merchantville; John H. Jaquish, Atlantic City; Herbert Lloyd, Bound Brook; Joseph S. Lilly, Atlantic City; Kathryn C. McClelland, president, State Federation of Music Clubs, Wildwood; S. Frederick Monroe, Trenton; William B. Nassau, Glassboro; Paul Oliver, Newark; John V. Persall, Kearny; Moritz Schwartz, Jersey City; S. Frederick Smith, Bloomfield; C. M. Tremaine, director, National Bureau for the Advancement of Music; A. E. Ward, Montclair; Clarence Wells.

The personnel of the orchestra was made up as follows: four flutes, four oboes, one English horn, six clarinets, four bassoons, six trumpets, eight horns, six trombones, two tubas, three drums, forty-four violins, fourteen violas, fifteen cellos, six basses.

* * *

Class Piano Study at Birmingham, Ala.

Free piano instruction is being given to pupils of Phillips High School, Birmingham, Ala., carrying out a new experiment introduced by Leta Kitts, supervisor of music, and Ethel Thompson, who is the instructor.

The method substitutes class instruction for private lessons and is so planned that all of the children work during the class period, instead of waiting their turn for their teacher to hear them play. Each pupil has a dummy keyboard at his chair. The room is equipped with two pianos.

While two children play the exercise assigned on the pianos, the rest of the children practice on their dummy keyboards, watching their fingering, counting and getting an idea of what the piece sounds like. Since the classes are limited to twelve or fifteen, each child has a chance to recite during the class period.

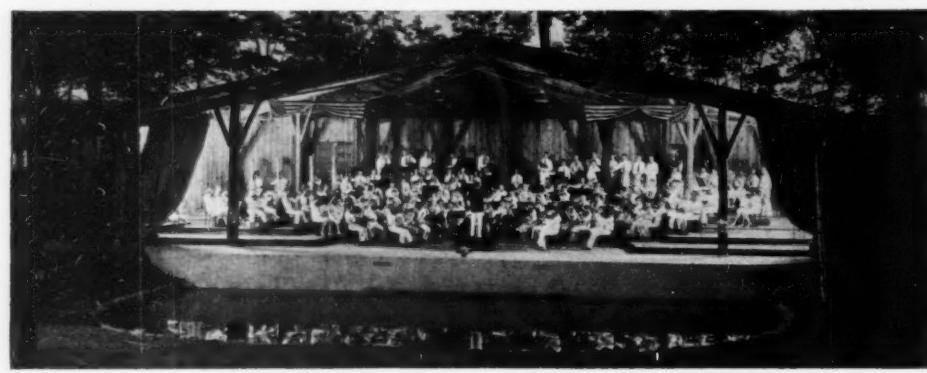
"When tried in the schools of Detroit, Mich., and Madison, Wis., this method worked out successfully, and there is no reason why it should not do the same in Birmingham," Miss Kitts said. "Children can learn elementary music as successfully in groups as they can by private instruction."

The classes are proving popular with the high school students. More than 100 have applied, but not all of them can be accommodated until this form of instruction passes beyond the stage of experimentation and is adopted as a part of the regular music curriculum.

* * *

Alma Stoddart for Patchogue, L. I.

Alma Stoddart, formerly supervisor of music at Clarks Summit, Pa., has been elected assistant supervisor, taking charge of music in the early grades in the Patchogue, L. I., schools.



THE NATIONAL HIGH SCHOOL ORCHESTRA CAMP AT INTERLOCHEN, MICH.
during the summer of 1928. The orchestra is in rehearsal under the direction of J. E. Maddy. (Photo © Spencer & Wyckoff.)

MUSIC IN THE PUBLIC SCHOOLS

The Harvard Summer Session

The Music Department at Harvard University has devoted its summer session in recent years exclusively to a course in the Appreciation of Music. During the past summer a second course was offered in the Romantic period. The course in Appreciation was for many years given by Prof. E. R. Lewis, of Tufts College. For the past six summers it has been given by Prof. R. D. Welch, of Smith College, who also gave the new course in the Romantic period. A course in Public School Methods has for several summers been given by A. D. Zanzig in the Harvard Graduate School of Education. In Mr. Zanzig's absence this past season, Lyle Ring substituted.

The Harvard summer music courses attract a large number of teachers and advanced music students. Colleges, high schools, normal schools, and studios in Boston and New York are represented in the classes. There are also a few college undergraduates from Harvard, Brown, Columbia and elsewhere. Courses are made intensive, each being planned to occupy all the student's time during the summer session. Supplementary to the lectures and reading material on each of the subjects given, there are provisions for close, analytical study of representative musical literature. Students work with the scores and with reproducing instruments under the supervision of the instructor, and the results of this study are kept in carefully compiled analysis. By the end of the season each student has studied a sufficient number of works in this way to give him some view of the main developments in the literature. In a word, the courses in Appreciation and the Romantic period have focused almost exclusively on the music itself, studied under supervision; lectures and books about the music supplementing this first-hand analytical acquaintance. In the course in Public School Music a large amount of time is given to careful examination of material available for the teachers' use in the school and the study of the various methods now in use.

The work in the classes is occasionally supplemented by concerts given under the auspices of the university in the new Fogg Museum of Art. These concerts are principally chamber music. Informal recitals are frequently given in the late afternoon for students in the courses and others.

The registration in the course of appreciation during this past season was double that of the previous year.

Summer Study at Syracuse University

The College of Fine Arts, Syracuse University, held a most successful summer session from July 2 to August 14. Courses were offered in voice, piano and organ by some of the more prominent members of the winter faculty, including Dr. Wm. Berwald, Prof. Lowell Wells, Prof. Earl Stout, Prof. Harry Vibbard and Prof. Zeno Nagel. Courses were also offered in history, appreciation, instrumentation, harmony and public school music.

Summer sessions at the College of Fine Arts at Syracuse are becoming well known and popular with students all over the country. They recognize that the work offered is of the highest standard, with instructors who are stimulating in their inspiration and thorough in their teaching. Students, numbering over a hundred, attended the various courses offered in music. This shows a distinct increase over the number in attendance last year. Next summer it is expected that the summer session will be much enlarged and extended. Dean H. L. Butler, who has been lecturing at Columbia University during the summer session there, expects to bring to Syracuse, for the advantage of the summer students, internationally known artists and teachers.

During the session a weekly recital, arranged by Dr. Berwald, was given by the students. They were well attended and enthusiastically received by the students in other colleges in the university and by the people in the city.

The college itself is a beautiful building, its old red stone almost covered with ivy. Tall and stately, it crowns the

hill, somewhat apart from the rest of the campus, overlooking the city beneath and the hills in the distance. It is a picturesque, delightful and profitable place to spend a summer.

* * *

Summer Session at Pittsburgh Musical Institute

The annual summer session of the Pittsburgh Musical Institute closed on August 4. The management reports the largest summer session in the history of the Institute, and the regular year closed with over 2,100 registration.

This summer term in Pittsburgh afforded an excellent opportunity for those students who are unable to devote unlimited time to music during the school year or who wish a short preparatory course before undertaking the regular work of the fall term.

The free recitals and illustrated lectures offered by directors of the Pittsburgh Musical Institute have been a feature and have proven so successful that the idea will be continued every year. During Thursday afternoons of the session recently closed the following programs were presented: Nature as Expressed in Organ Music, by Mr. Oetting; Some Present-day Composers, by Mr. Boyd; Old Dance Forms, by Mr. Russell; Dance Forms in Organ Music, by Mr. Oetting; Schubert's Harmonies, by Mr. Boyd; The Waldstein Sonata, by Mr. Russell. The Visuola, new piano teaching device, was used during the summer to aid students. This instrument has been used to translate, simplify, analyze, and reduce the printed page to its natural application upon the keyboard. This is by means of lights that are flashed by the teachers, showing the pupil what and where to play. In fact the Visuola literally lights the way to the art of piano playing.

* * *

Delaware Schubert Week Celebration

Schubert Week was celebrated in an auspicious manner in the public schools of Wilmington, Del. Approximately 7,000 children were brought into intimate touch with the facts concerning Schubert and his works by means of individual school concerts and also by moving pictures.

In every school in the city the pupils of the fifth, sixth, seventh, and eighth years studied Schubert during their regular music periods, and as a climax of the entire work, special concerts were held at the close of the week. The school orchestras played Schubert music, the glee clubs sang Schubert music, original poems were written about Schubert, and many plays portraying the life of Schubert were given before large assemblies. Many local musicians gave their time to go into the schools and perform for the children, the most noted being Agnes Clune Quinlan, lecturer, pianist and composer of Philadelphia, who appeared before the High School Assembly in a lecture-recital.

The Wilmington Music Commission sponsored the showing of a moving picture, *The Life of Franz Schubert*. This picture was shown to thousands of school children throughout the week, and really made Schubert live again. The film was accompanied by Schubert music played by the High School Orchestra.

Dr. Peter Dykema, of Columbia University, spoke before the members of Delaware State Teachers' Association at their annual conference held at Newark, Del., November 15.

Dr. Sigmund Spaeth addressed the High School students on November 14, charming them with his Common Sense of Music.

* * *

Opera at Pahlequah, Okla.

Sue Thornton, director of music at the State Teachers' College at Pahlequah, Okla., writes that the opera, *Barcelona*, was presented by the musical organization of the State Teachers' College during the summer. Courses were also offered in public school music methods; orchestra, band, women's chorus, men's chorus, were active organizations. Private instruction in piano, voice, and orchestral instru-

Music Educators of Note

ARTHUR EDWARD JOHNSTONE

was educated in the public schools and the College of the City of New York. He studied piano with William Mason and Scharfenberg, organ and harmony with S. P. Warren, and composition with Leopold Damrosch. For some years he taught privately, and was harmony teacher at the summer school of Cornell University.

He was also musical editor for the American Music Book Company, resigning in 1919 to become executive editor of the Art Publication Society in St. Louis, which position he now occupies. He has composed a concert-overture for orchestra and organ, about 1,000 school songs and piano pieces. With H. W. Loomis he is author of the *Lyric Music Series*, four volumes, for use in public schools. He has edited lessons for use with the player piano and a system of teaching music by the phonograph. He is author of *Instruments of the Modern Symphony Orchestra*, a handbook for students.

Mr. Johnstone, besides being executive editor of the Art Publication Society, is director of the Progressive Series Teachers' College, an institution working on a Missouri charter and run without purpose of pecuniary profit.



ments was also available. Assisting Miss Thornton were Gertrude Rogers, Mr. Lamb and Ida Gilbert.

* * *

Ex-State Supervisor of Kentucky Dies

Caroline B. Bourgard, formerly State Director of Music in the schools of Kentucky and Supervisor of Music in the Louisville Public Schools, died in Louisville recently following an operation for appendicitis. She was Louisville's first public school supervisor of music and served in that position until 1923 when she resigned to accept the place of State Director of Music, which she held until ill health made it necessary for her to resign.

Prominent for many years throughout Kentucky in musical activities, Miss Bourgard was chairman of the Woman's Club of Louisville and the Louisville Woman's City Club. She organized the Louisville Music Teachers' Association of the Kentucky and the National Conference of Music and was honorary president of the State Music Teachers' Association. She was also president of the Advisory Board.

Miss Bourgard was the author of the *Child's Song Leader* and the *Book of Health Songs*, which she dedicated to the children of Kentucky. She was also a prominent organist. She is survived by two uncles, Hugo E. Dreier and Charles E. Dreier of Louisville.

* * *

New Orleans, La.

Notes

The Louisiana State Normal College in Natchitoches gives an A.B. and M.B. in the music department. A number of the graduates of this school are either supervising or teaching music throughout Louisiana: Grey Hughes at Martin, Elizabeth McColister at Kisatchie, Lynn Jones at Homer, Fern Parham at Lake Charles, Mildred Savoie at Crowley.

Lillian Gerow McCook, supervisor of music and head of the voice department in State Normal, says that Christmas carols are to be sung throughout the community on Christmas Eve. She has successfully carried out a community chorus contest at the Natchitoches Parish Fair; fourteen choirs competed, and in the afternoon a massed chorus of two thousand voices sang.

Prominent in the musical life of this part of Louisiana are B. S. Sweet, community song leader and tenor; Mrs. S. E. Steward, pianist and director of music at the Normal College; Lillian Gerow McCook, supervisor of music and head of the voice department at Normal College; Blanche Toy, Florence Toy, Daisy Carlock, Pattie Zeigler and Frances McClung.

* * *

New Teaching Material

(*Miessner Institute of Music, Milwaukee, Wis.*)

Master Melodies, arranged for the piano by W. Otto Miessner. This contains easy piano pieces of such fine melodies as those contained in the Surprise Symphony by Haydn, Minuet from the E flat Symphony by Mozart, Song of Joy from Beethoven's Ninth Symphony, as well as the shepherd song from the Pastoral Symphony by Beethoven, and a number of other pieces by Rameau, Schubert, Schumann, Nicolai, Verdi and Wagner.

Minute Melodies, also arranged by Mr. Miessner, include a number of fine old folk songs together with easy melodic compositions by Mr. Miessner. A fine collection.

Solo Melodies, illustrating instruments of the orchestra composed for the piano by W. Otto Miessner, include Nocturne, Butterfly for violin, Serenade for cello, Peter Pan, Bubbling Brook, Shepherd Boy, Clumsy Clown. In Camp, Hunting Song, Victory March. In this collection the characteristics of various instruments are explained.

The Melody Way, more melodies, a second series of twelve easy pieces for use with The Melody Way.

The Melody Way to Play the Violin, by W. Otto Miessner and George Dasch, conductor of the Little Symphony Orchestra of Chicago, a valuable method, which will prove of value to teachers, who realize the importance of right form in playing the violin. The steps are progressive and the text is accompanied by four part four finger forms carefully grouped and organized under a logical and scientific system, which are all illustrated and explained.

THE TRANSPORTATION CHART

here shown through the courtesy of the York Band Instrument Company, has been made in response to numerous calls for some devise or system to determine quickly equivalent tones on the various keyed instruments of the band. How to use it: While rehearsing, you detect a discord which apparently exists between the clarinet and the oboe. The clarinet is pitched in the key of B flat, while the oboe is in C. You ask the clarinetist what note he is playing. He replies that it is D. Upon referring to the Chart, you find that the equivalent tone on the oboe is C—and if your oboe is not playing C or some tone that chords with C, you have located the source of the difficulty. Here in compact form is a chart that will prove to be of incalculable value in teaching both band and orchestra.

Actual Pitch	C Flute or Piccolo Oboe Bassoon C Sop. Sax. C Mel. Sax.	D _b Flute or Piccolo	Eng. Horn F Horn F Alto	B _b Sop. Sax. B _b Ten. Sax. B _b Bass Sax. B _b Clarinet Bass Clar. Bb Cornet Bb Trumpet	Eb Alto Sax. Eb Bar. Sax. Eb Clarinet Eb Alto Clar. Eb Alto	A Clarinet	D Horn	Trom.—Bass Clef Bar.—Bass Clef Eb or Bb Tuba
G# (Ab)	G# (Ab)	G	D# (Eb)	A# (Bb)	F	B	F# (Gb)	G# (Ab)
A	A	G# (Ab)	E	B	F# (Gb)	C	G	A
A# (Bb)	A# (Bb)	A	F	C	G	C# (Db)	G# (Ab)	A# (Bb)
B	B	A# (Bb)	F# (Gb)	C# (Db)	G# (Ab)	D	A	B
C	C	B	G	D	A	D# (Eb)	A# (Bb)	C
C# (Db)	C# (Db)	C	G# (Ab)	D# (Eb)	A# (Bb)	E	B	C# (Db)
D	D	C# (Db)	A	E	B	F	C	D
D# (Eb)	D# (Eb)	D	A# (Bb)	F	C	F# (Gb)	C# (Db)	D# (Eb)
E	E	D# (Eb)	B	F# (Gb)	C# (Db)	G	D	E
F	F	E	C	G	D	G# (Ab)	D# (Eb)	F
F# (Gb)	F# (Gb)	F	C# (Db)	G# (Ab)	D# (Eb)	A	E	F# (Gb)
G	G	F# (Gb)	D	A	E	A# (Bb)	F	G

In BAND it is customary to tune to the Oboe's "Bb," or the (Bb) Clarinet's "C" (Actual Bb).

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In ORCHESTRA it is customary to tune to the Oboe's "A," or the (Bb) Clarinet's "B" (Actual "A").

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Artists Everywhere

Merle Alcock, Metropolitan contralto, is having an unusually busy season. She recently made seven appearances in nine days, singing at two performances of opera, one opera concert, one Atwater Kent Radio concert, and at three Philharmonic-Symphony Orchestra concerts.

Paul Althouse will sing the following important roles at the Cincinnati Biennial Festival next May: May 7, the tenor part in Mendelssohn's St. Paul; 9, the part of Samson in Samson and Delilah, and May 11, Siegmund in Die Walküre. Mr. Althouse will return to this festival, as he will to many others in the spring, a popular favorite, "long tried and never found wanting." Incidentally, the tenor scored a most recent festival success at the Worcester, Mass., Festival on October 3 and 5, where he had previously sung many times.

Mme. Bell-Ranske's National Art Forum continues giving interesting affairs at headquarters, Central Park South, New York. November 18, juvenile members of the Forum appeared in songs and character sketches, including the boy, Charles Kowarn, who sang Angels Ever Bright and Fair. At the Forum Birthday Party, Herma Menthe and Sylvia Altman, pianists, Joseph Sobolesky, baritone, and Mrs. M. C. Lodge (Tullie Bell-Ranske) appeared. A professional students' concert was given November 22, at which the Bell-Ranske students showed the results of a year's tuition.

Gena Branscombe's composition, Ah Love I Shall Find Thee, is being featured by Rafaelo Diaz, tenor, on all of his programs.

Kate S. Chittenden, dean of the American Institute of Applied Music, was gratified with the large attendance at the Francis Moore and Annabelle Wood recitals, recently given at this institution. Her own pupils, all of the senior grade, will give a recital at headquarters, December 17.

Richard Crooks appeared in Stockholm, Sweden, on September 26, receiving the warm praise of the critics. Said the Svenska Dagbladet, an indication of the unanimous praise: "Richard Crooks is one of those few artists who can perplex a critic and for whom the relativity of superlatives becomes so obvious that one rather defers from using them. A voice like Crooks' must be heard! Splendid, intensive, glowing! How many times these terms have been attributed to artists, and in this case they are just as true, but they do not suffice. With Richard Crooks his instrument is as much soul as his soul the instrument! The technic has ceased to be the means. Everything which this voice produced becomes music, tone-life and beauty."

Clarence Dickinson presented Elijah at the Brick Church, New York, November 25, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists.

Mildred Dilling appeared in Springfield, O., November 22, in joint recital with Sophie Braslaw. The harpist played two groups on an unusually interesting program. Recently returned from Europe, Miss Dilling resumed her concert activities in this country at once.

Gottfried Galston, associated with the Progressive Series Teachers' College in St. Louis, has an unusual itinerary for the weeks before Christmas. His schedule includes twenty-five recitals for the College; seven lectures and seven recitals for the sisters of the Catholic schools and convents, all in and around St. Louis.

Leila Troland Gardiner received heartfelt plaudits for her recent singing at the Bowery Mission, and hurried from there to the Waldorf-Astoria Hotel, where she sang for the Opportunity Club, earning five recalls.

Stuart Gracey has been booked to appear with the Schenectady Women's Club on January 17 and with the Albany Monday Musicals Club on January 18, both organizations being under the directorship of Elmer A. Tidmarsh.

Mrs. Bruce S. Keator, organist and director of music at St. Andrew's M. E. Church, New York, presented Charles M. Courboin at the November 27, evening recital, when a large audience enjoyed the eminent organist's program and playing.

Arthur Kraft, tenor, will appear again this year in several Bach works. For the past three years he has been heard in Pittsburgh, Cleveland, New York, and also at the Bach Festival in Bethlehem, Pa. This season he already has been engaged to sing the St. John Passion in Cleveland and the St. Matthew Passion in Boston and New York. Mr. Kraft has been highly commended by the press for his singing of these works.

Hazel Longman, soprano, will give a recital on Sunday afternoon, December 9, at the Brooklyn Little Theater, accompanied by Beatrice Wickens, who will also contribute a group of piano solos. Miss Longman is featuring as her final group three of the seldom heard Weihnachtslieder by Cornelius, in recognition of the Christmas season. November 21, Miss Longman sang before the Schumann Club of Brooklyn, and on December 19 she will repeat the Little Theater program at the Freedman Home. She also sang at Staten Island on November 26.

Gertrude Lyons, blind soprano, pupil of May Stone, is meeting with success, having recently sung at the Chapin Home of Brooklyn, earning a return engagement. November 17 she sang for the WOR tea party, and will sing for WEVD in the near future.

James Massell's artist-pupils who have frequently been heard of late are: Beatrice Engel, who supervised musical plays and sang at the Camp Colony, Port Jervis, Pa., and also sings for Station WMCA; Carolyn Ghedoni, who sings for WEAF, and is soloist at St. Mary's Church, Yonkers; Margaret Hoffmann, soloist of St. Paul's R. C. Church, Jersey City, where Margaret Gibbin also sings; Stepan Slivepskij, Russian basso, re-engaged as soloist by the Kibalchich Russian Choir. Irene Winger was guest of Adolph Lewisohn, Saranac Lake, where she sang frequently.

Margaret Matzenauer, contralto of the Metropolitan Opera, has been engaged to sing with the Philharmonic-Symphony Orchestra in Gustav Mahler's cycle, Das Lied von der Erde, at Carnegie Hall, New York, on January 3 and 4.

Yolanda Mero and the Flonzaley Quartet are fulfilling three engagements in Pennsylvania—at Sharon on November 27; Bethlehem, January 16, and Chester, February 5. On all three occasions the Schumann Quintet is the feature

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of the program. These appearances were booked by the Community Concerts, Inc.

Lambert Murphy, tenor, has been engaged for a performance of The Messiah with the Detroit Symphony Orchestra on December 18.

Elly Ney, who recently opened her fall season in Europe with seventy appearances scheduled before February 1, had to resort to flying in order to fulfill one of her engagements on time. After her recital in Dessau, the airport and plane manufacturing center in Germany, she had to hasten to Hamburg for her next appearance within a few hours. Prof. Junker, in charge of the port, arranged for the flight, and Mme. Ney arrived in Hamburg just in time to step upon the concert platform. So well did the pianist like the flight that it is reported that she has decided to fly to many of her future concerts.

Gina Pinnera, due to the unusual success she achieved in Pittsburgh, Pa., on October 18 when she sang at the Founders' Day Exercises of the Carnegie Institute, was immediately engaged by May Beegle, local manager, for a return appearance on December 10 on the Beegle All-Star Course.

Nadia Ruthenberg, Emma Vogt, pianists, and Harold Baas, bass, were heard at the November 15 concert by students at the New York School of Music and Arts, Raffe Leech Stern, director. Miss Ruthenberg played the Grieg concerto and Miss Vogt Moszkowski's Love's Awakening, the former with energy and brilliancy, the latter with poetry and lovely touch. Mr. Baas, who is also an excellent organist, displayed a voice of considerable range and power. November 22, Uarda Zella Sayre gave a recital of literary works by Kilmer, Wilcox, Bond and others.

William A. Wolf, Mus.D., Ph.D., has an article on Early Protestant Music in The Cipher, the magazine of the Camden, N. J., chapter, National Association of Organists, with a photograph of himself. He is shown as a thoughtful and discerning musicologist.

Leopold and Hartmann Quartet in Ohio

In a joint recital with the Arthur Hartmann String Quartet, Ralph Leopold, pianist, was heard on November 8 at the State Normal College, Bowling Green, Ohio, in a program which consisted of a Beethoven quartet, the Franck quintet, and a group of piano solo pieces—Choral Prelude from the



RALPH LEOPOLD

Easter Cantata by Bach-Rummel, Arensky's By the Sea, Humoresque by Rachmaninoff, Nocturne for the Left Hand (Scriabin), and Leschetizky's Etude Heroique. The quartet was warmly received, and the Franck quintet in which Leopold played the piano part was also a pronounced success. Mr. Leopold's group was greeted by a real ovation, and it was obvious that the large audience thoroughly enjoyed the performance.

Colombati Artist-Pupil Scores Success

Sara Davison, artist-pupil of Mme. Colombati, who made her debut last season in Rigoletto and Lucia, again achieved success in a concert tour through Texas.

Following is a press excerpt in which a brilliant career for this young coloratura soprano is predicted: "Sara Davison possesses a voice of outstanding sweetness and true tone quality. Her coloratura is impeccable and her scales as perfect as those of an instrument. Besides her beautiful voice she held her audience with her charm of manner and appearance. Sara Davison has studied to good purpose with Mme. Colombati in New York. Her technical preparation is almost flawless. In the brilliant Carnival of Venice and the Shadow Dance from Dinorah, Miss Davison followed embellishments with accuracy and true pitch. Phrasing and voice production were beyond criticism, and there was art in the arrangement and choice of program numbers."

H. Waldo Warner's New String Quartet

J. Fischer & Bro. announce the acceptance for publication in Fischer Edition of H. Waldo Warner's Suite in the Olden Style for four strings, recently performed in London for the first time by the London String Quartet. This opus 34 by Warner, consists of the four numbers: (a) Prelude (Fughetta), (b) Sarabande, (c) Bourrée and Chorale, (d) Introduction and Gigue. Press criticisms were unusually favorable. The work is due from the press before the end of the present year.

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Cornish School Activities

With one of the largest enrollments in its history, the Cornish School, Seattle, Wash., reports a most active and busy season.

The Cornish Trio (Peter Meremblum, violin; Kolia Levienne, cello; Berthe Poncy, piano) gave the opening concert for the soiree season at the home of Mr. and Mrs. Archibald S. Downey.

Louise Scelberg and Mme. Poncy opened the Sunset Club season on October 17, with a plastique ensemble, in which they were assisted by Elizabeth Robinson, Dorothy Fisher, Beth Nelson, Gertrude Austin, Myrtle Mary Moss, Elizabeth Campbell and Barbara Williams. Mr. Meremblum and Mme. Poncy in sonata recital were the second attraction of the Sunset Club program.

Maurice Colbourne, director of the English Repertory Company, playing a repertory of Shaw comedies in Seattle the week of November 5, addressed the senior assembly at the Cornish Theater on November 8.

Another part of the Cornish School program for the season is the active support of the Saturday morning concerts of the Seattle Symphony Orchestra. Through the cooperation of the teachers of the elementary department and the board of trustees, eighty young students in the Saturday morning classes of the elementary department were given tickets to the concerts. They attend in a group, accompanied by their teachers, and have a special section in the theater.

Elsie DeLong, talented young piano pupil of Berthe Poncy, was soloist with the Symphony at the Saturday morning concert, November 10.

The dance department, under Caird Leslie, gave a Circus Ballet and divertissements in the Cornish Little Theater on November 23. Recently twelve Cornish Dancers appeared on the Orpheum Theater program in The Blue Danube Waltz.

The Cornish Junior String Quartet (Stanley Spiegelman, first violin; Mary Jones, second violin; Donald Bushell, cello; Lenore Ward, viola) will give a concert in Yakima early in December, under the auspices of the Yakima Ladies' Musical Club. Preliminary meetings have been held for the organization of a Chamber Music Society, the first in Miss Cornish's apartment at the school on November 4, at which Gertrude Austin was elected president, pro-tem.

December 13, 14 and 15, Ellen Van Volkenburg will present the Cornish Players in The Constant Nymph, by Margaret Kennedy and Basil Dean, at the Metropolitan Theater. Performances are being sponsored by the Madonna, Phinney Ridge and Mt. Baker Park units of the Music and Art Foundation.

15,000 at Curtis Institute Concert

Probably one of the largest audiences that has attended a concert devoted to chamber music assembled in the foyer of the new Philadelphia Museum of Art on November 18, to hear the first of a series of programs by student organiza-

**THE SWASTIKA QUARTET**

tions of the Curtis Institute of Music. The concerts have been arranged by Fiske Kimball, director of the Museum, and Mrs. Edward Bok, founder of the Institute, to further the cultural influence of the Museum. The programs will be given monthly under the direction of Louis Baily, head of the chamber music department of the Institute.

The opening program consisted of the Schubert quintet in C major and the Chausson Concert, opus 21. The Schubert number was played by the Casimir Quartet, consisting of Henri Temianska and John Richardson, violins; Max Aronoff, viola, and David Freed, cello, assisted by Tibor de Machula, cello. The Chausson Concert was given by the Swastika Quartet, consisting of Gama Gilbert and Benjamin Sharlip, violins; Sheppard Lehnhoff, viola, and Orlando Cole, cello, with the solo passages for piano and violin played respectively by Jeanne Behrend and Iso Briselli.

Christine Clemson Sings in Pittsburgh

Before a large and representative audience, made up chiefly of members, Christine Miller Clemson sang a program at the Twentieth Century Club, Pittsburgh, Pa., on November 22, with Earl Mitchell providing adequate and artistic accompaniments.

Appearing in afternoon dress, Mrs. Clemson gave her program informally and charmed her listeners as she has so frequently done when she was in the full swing of concert work. The voice was vibrant, her style and interpretation marked by artistic restraint that gave authority to her singing. The program opened with Henschel's Morning Hymn, and that group included also the Song of

Marie Antoinette, Jacobson; An Old Forgotten Note, Harvey Gaul; The Sea, by Grant Schaeffer; closing with James Rogers' The Last Song, the last two proving favorites. A Schubert group followed, when Mrs. Clemson sang An die Musik, Haidenroslein and Am Meer, with Hugo Wolf's Kennst du das Land following as a separate

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number. These four songs formed the climax of the program, from whatever angle it was viewed. Artistic perception, fine vocalism, pure diction and understanding and musical reverence for the German lieder form marked her performance.

The program closed with a group of Negro Spirituals, five in all, and for which Mrs. Clemson has come to have more than ordinary understanding and lovely vocal feeling. Any occasion which brings this still popular artist before an audience in Pittsburgh is a happy one and her programs always reflect the sterling worth of the singer.

F. W.

Cincinnati Conservatory to Use Modern Russian Scenery

"Scenery, unless it is exceptionally well made, is very bad," said Maria Kirsanova, well known actress of Moscow, Russia, and wife of Alexander von Kreisler, now director of the School of Opera of the Cincinnati Conservatory of Music.

"It is much better," she continued, "to have only a suggestion of scenery and use curtains for the entire setting. It is the modern idea that is being carried out all over Europe, and I find it has splendid results. All audiences have imagination and the setting that they can supply in their minds from the simple suggestions that are made from properties and some beautiful curtains is far superior to the effect created on them by cheap, dilapidated, painted sets. If a scene is laid in a grove, one conventional tree will give the idea perfectly. It simplifies the stage managing and gives the performers so much more scope to present the entire idea of the performance to their audience without the intrusion of other ideas and suggestions. It also puts more responsibility on the shoulders of the performers, which is good for their art. However, with this type of stage setting the most important thing is the lighting."

Mme. Kirsanova assisted Mr. von Kreisler in staging his first performance of Scenes from Operas, in the Conservatory Concert Hall, December 4 and 5, and is working out all the settings, properties and stage action according to this modern Russian school. It will be the first time such an experiment has been tried in Cincinnati, and naturally much interest has been aroused. In regard to coaching pupils, Mme. Kirsanova made the following remarks:

"So many young students with good voices study for years and then find that they have grand opera voices and must learn to act as well. It is usually too late and they are always awkward and self-conscious. To get the best results, acting should be studied from the very beginning—acting and singing should always develop hand in hand, then the student is ready for any career. In the meantime, however, knowing how to put the emotion of a song into acting helps them to sing it more artistically and intelligently, even though they are going to do it quite calmly in a concert hall."

Mme. Kirsanova was very enthusiastic about the voices of the young people who appeared in the performances on December 4 and 5, and was assured that with these materials she could give a very adequate performance and demonstration according to her theories.

Dutton Publishes Dorothy Gordon's Book

E. P. Dutton has published an interesting new song book for children, *Sing It Yourself*, by Dorothy Gordon, who gave the first of a series of recitals at the Heckscher Theater on Saturday morning, November 17. George H. Gartlan, supervisor of music in the public schools of New York, has written the following about the book: "In *Sing It Yourself* we have a charming collection of songs not only delightful in their entertaining quality, but decidedly educational in bringing to the children a knowledge of the native music of America, and of other lands including Continental Europe and the British Isles. These songs were selected as the result of many concert programs given by the editor to audiences composed of thousands of eager young music enthusiasts, hungry for emotional knowledge. Few people possess the dramatic charm of Miss Dorothy Gordon, and the fascinating introductions to the songs, which Miss Gordon gives at her recitals, are retold here for all who desire to learn."

Scholarships With Mario Corti Granted

Three violin scholarships, given by the Italian daily *Il Progresso*, for study with Mario Corti at the Mannes School, together with two others added by David Mannes and Mr. Corti himself, were awarded among forty competitors. The winners are John Lamagra, Charles Sorrentino, Pardo Fanfelli, Joseph Biendi, and Ernest Giovannelli.

Leonora Cortez Captivates on Western Tour

ST. PAUL, MINN.—In these days of generally fine pianists it takes an artist of unusual powers to command the attention of the public; one of these, undoubtedly, is Leonora Cortez. For two seasons she has been acclaimed in Germany, England, Holland, and this is her third concert tour in America. Miss Cortez appeared before the Schubert Club at the People's Church. Superlatives have been exhausted about the beauty and brilliance of her playing, and the following criticism from the St. Paul Pioneer Press best confirms all that has been said previously about her:

"Miss Cortez belongs to the comparatively small group of artists who, having command of a really dazzling technic, withstand all temptation to exploit it for its own sake. Throughout a recital which called unremittingly for a sustained outlay of physical strength, this young woman never once made the listener feel that an exhibition was taking place. Every item of a remarkable pianistic equipment was put, as unobtrusively as might be, at the service of the composer, and some extraordinarily beautiful music naturally resulted."

"The inner satisfaction of the imagination was not overlooked. There was surprising completeness in the way this artist conveyed mental images, as, for instance, they projected themselves through Cesar Franck and Debussy. The mystical haze which each of these two spreads so uncannily over the fabric of his music was truly interpreted in the case of the elder one as incense before the altar, and in the meaning of the other as the out-of-door mist."

"The extremely difficult French Suite in G major by Bach opened the program, its performance establishing Miss Cortez at once as a musician of intellectual maturity. Her control of basic pulsation through all the distracting hazards of complex cross-rhythms was a masterly accomplishment, as were her sustaining of a spirited mood and tonal brightness throughout the length of the work."

"In the Prelude, Choral and Fugue of Cesar Franck she disclosed an unusual combination of the architectural with the psychic sense. It is easy to believe that the composer, the beloved 'Pater Seraphicus,' would himself have listened happily to so clear a recognition of the great twin factors in his art—profound religious faith, and a sublimated musical

genius. Of timely import was the inclusion of a particularly bright and ingratiating one of the Schubert Laendler, adaptations of the typical spirit and rhythms of Austrian peasant song and dance. This was followed by a brilliant performance of Schumann's *Faschingschwank*, which, being translated as nearly as may be, refers to the echoes of gaiety from the 'Fasching,' Vienna's pre-Lenten carnival.

"Exquisitely atmospheric, and still perfectly modelled, was the Debussy *Reflets dans l'eau*, which followed the lovely Poeme and Etude of Scriabine. The Saint-Saëns *Toccata*, op. 3, closed a program singularly rich in the solid satisfactions of music, delivered at the hands of a young artist whose future would seem to be linked with boundless possibilities."

"A word is due her management of that far from negligible detail, dress. She wore a smart, gracefully cut frock of black velvet, with long sleeves, and unrelieved by adornment of any kind. The general effect, especially in the pleasing absence of bright lights, was restful to the eye, and conducive to easy concentration on the music."

Fred Patton to Sing Bach Passion

Another engagement has just been announced for Fred Patton on Good Friday, March 29, when he will sing the baritone role in the performance of the Bach Passion to be given by the Boston Handel and Haydn Society. This is a role that is particularly well sung by Mr. Patton and one for which he is annually in great demand. Besides being well known as a concert singer and as a member of the Metropolitan Opera Company, Mr. Patton has also distinguished himself on the golf course, having recently won a prize in the golf tournament of the Queensboro Rotary Club at the Lakeville Country Club, Great Neck, L. I.

Carl Busch Conducts Own Dedication Ode

The musical part of the program at the dedication of the new dormitory building of the Kansas City Horner Conservatory of Music on November 10, included Carl Busch's Dedication Ode, for women's chorus, baritone solo, string orchestra and two pianos, conducted by the composer.

According to the Kansas City Star and Times this num-

ber "is quite the best of Mr. Busch's recent works, a fact the audience recognized with applause more than sufficient to have warranted a repetition." That he "has created, nearly all the way through, lofty melody, and has given it pungency with a most original and logical harmonic foundation" and that he "has used the solo voice with ingenuity and point both in the solo and the obbligato passages" is also the opinion of the same writer.

Composition and conductor met with the full approval of the large audience.

N. A. of O. Public Meeting

Willard Irving Nevins, organist and musical director at the Fourth Presbyterian Church, New York, Rev. Benjamin Franklin Farber, D.D., minister, was host to the National Association of Organists, Reginald L. McAll, president, on November 15. This took the form of a conference on church music, Dr. Harold W. Thompson, of Albany, speaker. Timely topics were discussed, over 200 organists of prominence being present. Discreet remarks by President McAll, with further comments by Messrs. Yates, Waters, Sammon, Riesberg and others, were heard. At the bountiful church supper which followed, a welcome by Dr. Farber, response by President McAll, and many compliments to organist Nevins, these were features. A festival service followed in the church auditorium, when Ernest White (organ) and F. W. Volk (piano) performed the William Berwald Symphonic Prelude, which won the N. A. O. Prize for 1927-28. Candlyn's Cantata, The Four Horsemen, was performed by the following: Lillian Gustafson, soprano; Georgia Graves, contralto; Allan Jones, tenor; J. Ralph Stamy, bass; Theodore Webb, guest baritone; members of the Choir of St. Bartholomew's Church. The entire affair was well planned and carried out.

Rosamund Leweck to Give Boston Recital

Rosamund Leweck, soprano, will be heard in a recital at the Hotel Vendome, Boston, on December 9. She will be assisted by Carolyn Lowenstein Lewis, pianist.

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Musical Characteristics of the French Folksong

(Continued from page 15)

dition which created the term "disease." Such interpretation also involved "acting."

Speaking of the Breton folksong, Bourgault-Ducoudray says: "One of the characteristics of the Breton singing is the accent; the melody is always subordinated to the word, and has no other mission than to enhance it. There is a Breton proverb that 'the singer who loses his words loses his melody.' This proverb is in itself a treatise in aesthetics."

M. de Moudron, in one of his articles on French folklore, says: "Our old songs are lost even more in their tradition than in their text. Only a few ancients still live in our provinces who know how to recite them and 'mime' them according to the tradition of our ancestors."

It has been my privilege as a little girl, however, to hear the old songs sung, and see them acted and danced by the peasants of 'la Bresse,' a rich plain north of Lyons, where ancient customs and traditions are still honored.

In their execution as well as in their musical characteristics, our folksongs are rooted in the same traditions as the songs of ancient Greece, and the art of acting is necessary to interpret them correctly. It is therefore interesting to note a few particulars as to their vocal emission and style, for here again the same analogy is to be found.

In the notations of Greek ecclesiastic music there is a sign called "endophonon," which means, "Here the executant must sing through his nose." In some parts of France, as in Brittany, the nasal emission is raised to the importance of a style, and is supposed to be indispensable to a refined rendition. The Bretons also have a partiality for high notes held at length, especially at the end or the beginning of their songs, and for ornamental or grace notes which render the notation of their songs very difficult.

Such notation, however, has been exquisitely done by Jean Huré in a group of Chansons Bretonnes. The attention which is thus being given to the folksong by modern composers leads me finally to make a few comparisons between folk music and contemporary music, from the point of view of modes, rhythms, and execution.

There is no doubt that modern composers, beginning with Berlioz in France and Glinka in Russia, have followed the suggestion made by Jean Jacques Rousseau in the Eighteenth Century: "One hopes that these precious remnants of antiquity will be transmitted to those who may have enough talent to enrich therewith our modern music, which is by no means as perfect as it is thought to be."

And there is the suggestion made by Bourgault-Ducoudray in 1885: "It is necessary that musical inspiration should find renewed strength in the folksongs, with their type of melody eternally young, eternally true. Their elements of expression have not been sufficiently exploited by savant music, which is less rich than the old popular music in its rhythms and modes."

It is perhaps superfluous to call attention to the liberal use which composers today are making of these rhythms and modes. But I wish to say that the reproach made against our modern composers, that in their treatment of folk music they deteriorate it with complexities, harmonizations, and so on, may not be well founded. Again I quote Bourgault-Ducoudray: "The old popular modes are not at all unsuited to harmonization; they are rather like the roots of new harmonic formulas which will inspire new accents when they are put at work and used spontaneously by composers."

It has taken a genius like Moussorgski to transcribe folk music as described by Georges Sand and others whom I have cited here. Moussorgski, with his marvellous variety of colors and rhythms, illustrates his text so truthfully, so richly, and so powerfully that he seems a genius blossoming directly from the soil.

Of the French composers, several names come to my mind, but I shall cite only two from those included in my programs. There is Canteloube, with his rich variations on bournées and pastourelles so expressive of rustic life, in which we find the purity and delicacy of curve of a Grecian urn or of a hilly horizon, and the transparency and playfulness of waters or of the heart of a young shepherdess, contrasted with the metallic colors and rude accents reflecting all that is still hard and unpolished in peasant life and in the peasant heart.

There is Jean Huré, whose subtle nuances and exotic harmonies evoke all the imaginative genius of the Breton people, and whose variety of rhythms and delightful use of grace notes illustrate his text so naively and wittily.

Thus we might extend the list of composers who, as urged by Rousseau and Ducoudray, are finding musical inspiration in the folksong, that "precious remnant of antiquity."

Robin Hood Well Given

In last week's issue of the MUSICAL COURIER appeared a review of the opening performance, on November 19, of Robin Hood, as presented by the Little Theatre Opera Company, William J. Reddick, musical director, at the Heckscher Theater.

On November 24, the writer attended a matinee, undoubtedly given for the children, who certainly did enjoy it, especially the humorous acting and singing of Wells Clary as the Sheriff of Nottingham. During the singing of the solos and chorus in general the little tots showed a surprising attentiveness that proves children can be interested in music, if the proper vehicle is provided. The performance on this occasion incorporated the artistic services (and their voices were excellent) of William Hain, Wells Clary, Beatrice Mack, Janet O'Connor, Olive Uebel, Warren Terry, Harold Wollenhaupt, Mary Hopple, Henry Ramsey and Foster Miller. The chorus is good to look at and sings well. The orchestra, under Mr. Reddick, furnished a splendid background for the performers. All in all, a trip up town to hear Robin Hood is worth the trouble.

Philharmonic Pension Concert, December 17

At the pension fund concert of the Philharmonic Symphony Orchestra on December 17, Hulda Lashanska, American soprano, and George Gershwin, American composer-pianist, will be the soloists. Mme. Lashanska will appear on the first half of the program, singing the popular air from

Charpentier's Louise, while Mr. Gershwin will end the concert with his own piano concerto. The orchestra, under Willem Mengelberg, will play compositions by Lalo, Debussy, Moszkowski, and Saint-Saëns.

Corinne Mar in Philadelphia Recital

Corinne Mar chose Philadelphia to give the first recital of her tour of the East this season. The program was given in the Academy of Music with the assistance of the Philadelphia String Quartet. Her offerings were diversified and included several novel old Spanish melodies which Miss Mar secured during her search for unusual folk music in Europe last summer. Italian, English and French music also appeared on the program.

In commenting on the recital, the Philadelphia Evening Bulletin noted that she sang in good voice throughout the evening, her tones retaining a purity and sweetness in both high and low notes. This same critic further stated that she sings squarely on a tone, with trueness of pitch, and is very careful of tonal values. After calling attention to the favorable impression which Miss Mar scored on the occasion of her debut in Philadelphia last season, the Inquirer declared that at this recital she gave further evidence of her admirable equipment and art before a highly appreciative audience. Another salient statement from this review reads as follows: "Miss Mar is gifted with a notably clear, sweet and true voice, very even throughout its entire range and employed with fine felicity in shading, while her refreshingly clear enunciation merits special commendation."

Martha Attwood in Only New York Recital

Martha Attwood, soprano, who began her third season at the Metropolitan Opera House on December 1 in the role of Liu in Turandot, will make her only New York recital appearance of the season at the Gallo Theater on the evening of December 9 in a program of numbers by Mozart, Townley, Kaun, Korngold, Hahn, Grainger and other composers. She will be assisted by Stuart Rose at the piano.

Important Canadian Appearance for Pinnella

At the start of her second western concert tour this season, Gina Pinnella will sing in Toronto, Canada, on March 16, being heard in the first act of Lohengrin in concert form in English, and a group of songs with piano accompaniment. Other appearances for the soprano on this itinerary include Tulsa, Okla., Kansas City, Mo., and Hattiesburg, Miss.

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Repetitions Mark Chicago Opera Week

Large Audiences Applaud Old Favorites

CHICAGO—There were no outstanding features during the fourth week of the present season of the Chicago Civic Opera, as repetitions were in order and brought, on many occasions, casts similar to those heard previously. However, the wide divergence of the repertory and casts to appear during the fifth week will bring two newcomers who will make their American debut, and the re-appearance of an ever popular tenor.

The first newcomer to appear is Margherita Salvi, coloratura soprano, who will make her Chicago debut as Rosina in *The Barber of Seville*, singing opposite Tito Schipa. The other new member of the Chicago Civic Opera is Frida Leider, who will make her first appearance here as Brunnhilde in *Die Walkure*.

MADAME BUTTERFLY, NOVEMBER 25 (MATINEE)

Edith Mason once again was an appealing Cio-Cio-San, and she had for vis-a-vis Forrest Lamont instead of Charles Hackett, who had previously sung the role of Pinkerton. In this role, Lamont always gives satisfaction, and he scored heavily with his listeners.

LOHENGRIN, NOVEMBER 26

Another repetition of Lohengrin gave opportunity to admire Rene Maison, Marion Claire and Robert Ringling in the leads, with Henry Weber presiding at the conductor's desk.

BORIS GODUNOFF, NOVEMBER 27

Vanni-Marcoux and the same cast heard last Saturday gave a capital performance of Boris Godunoff. A special word of praise must be set down for the work of the chorus and the orchestra. Polacco gave an illuminating reading of the lovely score, which may not be as popular with the layman as it is with the musician.

ROGOLETO, NOVEMBER 28

Luigi Montesanto sang, for the first time this season, the part of the jester, which he portrayed with telling effect and acted with conviction and knowledge.

AIDA, NOVEMBER 29

Aida, which, so far, holds the record for the number of performances given since the opening night, had another hearing with an unchanged cast.

SAMSON AND DELILAH, DECEMBER 1 (MATINEE)

The Saturday afternoon patrons were offered Samson and Delilah with the same singers that recently gave the Saint-Saëns work with such fine result under the able guidance of Giorgio Polacco.

CAVALIERA RUSTICANA AND PAGLIACCI, DECEMBER 1 (EVENING)

The week ended with a performance of Cavalleria Rusticana and I Pagliacci. Cavalleria Rusticana was given with the same cast as previously, but in Pagliacci, some changes

took place. The opera will be completely reviewed next week.

RENE DEVRIES.

Sigrid Schneevoigt Stirs Los Angeles

Sigrid Schneevoigt gave a recital in Los Angeles on November 16 which proved to be such a notable event that special mention of it is called for. Mme. Schneevoigt's program was of a broad and eclectic character, beginning with a Beethoven sonata and including pieces by Palmgren, Sibelius, Ravel, Granada, Chopin and Liszt.

Press reports were uniformly favorable. The Evening Herald used as a headline "Noted Pianist Holds Crowd Spellbound," and the writer said that Mme. Schneevoigt aroused her audience from mild curiosity to a state of furor before the finish of the first number. She unfolded the Beethoven ideas with a fiery energy that could not be resisted by her audience. With a host of brilliant women pianists in mind, Mme. Schneevoigt's performance stands out as very exceptional. She has a fervor and reserve that borders on the phenomenal. The headline in the Illustrated Daily News read, "Schneevoigt in Piano Program Proves a Sensation." In the article which followed this caption, Mme. Schneevoigt is called a stunning pianist and it is stated that she played with an authority and poise that stamped her as a finished artist. Further down in the same report the writer agreed with the Herald critic that Mme. Schneevoigt immediately established herself as a great favorite with the large audience. The Express said the same thing in other words, noting that Mme. Schneevoigt's reception assured her of her position among concert pianists in this country. The Los Angeles Examiner said in a headline, "Hearers Stirred by Schneevoigt in Recital."

Evidently Mme. Schneevoigt, who had previously only been heard in Los Angeles with the orchestra, has confirmed the impression then left on the minds of Los Angeles music lovers of her supremely great art. Mme. Schneevoigt played in New York last winter and only her residence in distant Los Angeles has prevented more frequent appearances in the East. It is expected, however, that she will make an extended tour during this season.

Sibyl Sammis MacDermid's Recital

An enthusiastic audience listened to Sibyl Sammis MacDermid in the Blue Room of the Hotel Ansonia on Sunday afternoon, November 11, when she gave the second of her series this season. A group of Schumann and Schubert and some French songs constituted the first part of the program, followed by English songs by Quilter, Campbell-Tipton, Lehman, and from her husband's fluent pen, to his own accompaniment. Although asking the indulgence of her hearers, Mrs. MacDermid's voice gave no evidence of indisposition and songs of the sustained or legato she gave with charm and ease. Mrs. MacDermid gave much pleasure, and there was an enthusiastic demand for extra numbers which she gave. Margaret Carlisle played artistic accompaniments.

Daniel Wolf Returns to Concert Field

Daniel Wolf, American concert pianist and composer, will give a recital on the evening of January 27 at the La Verne Theatre, formerly called the Princess. Recently, at the

concert of Gina Pinnella, one of his songs, called Iris, was sung by her; this delightful number brought forth a genuine ovation.

American Opera Company to Play in Brooklyn

The American Opera Company is to play a week in Brooklyn, beginning December 10, at Werba's Theater. This is the nearest to New York that this company will get this season. The repertoire will include Faust, Carmen, Madame Butterly, The Marriage of Figaro, Martha, Pagliacci and The Legend of the Piper. The company has played, or will play, in Memphis, Chattanooga, Atlanta, Richmond, Washington, Buffalo, Rochester, Detroit, Cleveland, Cincinnati, Dayton, St. Louis and Kansas City. The officers are as follows: Harriet Steel Pickernell, business director; Milton V. O'Connell, organization director; Vladimir Rosing, artistic director; Frank St. Leger, musical director; Jaffrey Harris, director of ensemble, and William E. Cuthbert, company manager.

La Forge-Berumen Studio Notes

Helen Grattan, soprano, one of the artists from the La Forge-Berumen Studios in New York, was heard in an all-English program over station WJZ on November 9. She was assisted at the piano by Alice Vaiden.

The first Aeolian Hall recital of the season by the La Forge-Berumen Studios was given on November 28.

More Elwyn Dates

Robert Elwyn, tenor, will be heard soon in recital in Norwich, Conn., under the auspices of the Norwich Music Association. He will be presented in recital in Warren, Pa., early in January by the Philomel Club of that city.

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EXPRESSIONS

Collect Now Should Be the Slogan of the Piano Right Now—The Past Due of the American Piano Company's New York City Business Is 1.4 Per Cent.—It CAN Be Done

"COLLECT NOW!"

It has been long since this slogan has been printed in these columns. It should be followed now with intense application. During these days approaching Christmas when the people are lending themselves to the annual squandering of money in the buying of useless presents that could be reduced in many ways, the piano dealer should give attention to the collection of the December payments that will keep the past due down and aid the January demands in meeting of maturities and paying overhead expenses that are a dire necessity.

It may seem somewhat irreligious to say this, but past experiences should awaken the men who sell the products of the piano factories to recall past holiday years and keep in mind the fact that much money that goes toward these extravagances show that their own money is being spent in the buying of Xmas gifts that could well be avoided.

When the Past Due Goes Up

The keepers of stores that sell things have been diligently awakening the usual drunkenness in gift giving. Now the results are apparent, for all are shopping and stirring around buying when, after the children have been taken care of, if they are, the mad rush for this or that, even though it be useless, will make a dent in the cash intake of piano men that will be sad and rueful to figure up. All this will raise the past due to a high result that will cause more gloomy remarks about the piano business going the way of the lost dollars that should be working. The getting in of those little payments that represent just that much more of pianos sold each month, if the dealer estimates his sales by the amount of cash he has taken in, is the vital point in arriving at Success.

People should be trained to meet the instalment payments, for there is a vast amount of business now done in this way.

The following excerpt from an address made by Dr. Julius Klein, director of the Foreign and Domestic Commerce of the United States Department of Commerce, recently touched on past due when he said the following in reference to distribution and the conserving waste and what that amounts to, and referred to the wastage in credits:

How Wastes Mount Up

We know next to nothing about distribution, the largest single element in our business life. We know that our total domestic business is about \$80,000,000,000 a year, but the fact that it might be \$5,000,000,000 or \$10,000,000,000 more or less than this total shows the vagueness of our information.

Considering wastage at the conservative estimate of 10 per cent, that means about \$8,000,000,000 loss a year. The problem that faces us is to find out what the wastage is, where it is going and how much is preventable.

There is, for instance, the question of credit. No less than \$1,000,000,000 is lost in this country every year through slipshod credit methods. The whole world seems to think that anybody can sell, not realizing the tremendous intricacy of the operation and the things that have to be watched. Manufacturers, for instance, have no right to try to sell goods nationally before ascertaining the possibilities of developing the trade within their neighboring territory.

A further element of the distribution problem is the necessity of watching the changes that affect the demand

for goods. Your manufacturer should keep his eye on the consumer to see just what is in his mind and to learn what is being done with his commodity.

The unemployment problem in this country has been vastly overrated, because of a new category of occupations that is coming in as our efficiency in manufacture improves. The workers who remain are being paid higher wages and are demanding services that their predecessors were unable to afford. A good instance of this is the increase in automobile sales.

In order to aid manufacturers in studying the problem of distribution, the Department of Commerce is undertaking a nationwide census of industrial purchases which will give to American industry the first picture it has ever had of the exact distribution of its products.

A Comparison

To be sure the piano business represents a small portion of the great amount of retail business that is done. In this effort to arrive at the usual figures that the Bureau that Dr. Klein is the head of there will be given opportunity to compare the past due of the instalment paper of piano selling with that of other lines of commerce. It may be said that this comparison may be somewhat different, if we may use the word, from that of many products of the industrials. There can be given an illustration of at least one institution that shows at this time the possibilities of what can be done in contradistinction to the what "can't be done." It seems to be pertinent to the outrage that is perpetrated by many piano dealers against the saving of the profits. That the piano earns these profits is plainly shown when one digs into the dreaded wastage that is apparent when one considers the markup that is allowed on pianos as between the manufacturer and the dealer.

The whole piano world has been talking about the great sales that were made by the American Piano Company this past summer. The retail sales run into the millions. This demonstrated that the people want and will buy pianos if they are awakened to the desire to buy in the way the American Piano Company made plain during the hot days of summer on Manhattan Island, the "Wasted Territory" that was in days gone by said to exist among the great desert of people on the Atlantic Coast.

Upsetting Tradition

Many piano men have declared pianos could not be sold in summer months in New York City with its six or seven millions of people that are reached in selling efforts. Many were the dire predictions as to the results of such selling. The old "special sales" of the past were dragged out and flung before the faces of those would "listen in" on such harangues.

Figures were given to prove that any dealer would "go broke" in such selling which astonished the dealers who were giving their whole attention to the selling of radios, and then bemoaning what the radio was doing to the piano. They would not accept the belief that the radio was doing much to spread the love for music in the homes; they would not go after those who had radios, and they ignored that the presenting of music by the manufacturers of concert grand pianos played by artists of renown upon the concert stage had made the piano acceptable as the

"basic instrument" of music. The American Piano Company did not mix radios in its selling of the past months, nor is that company doing this now, yet the selling is going on at a rate that makes it perfectly apparent that the people will buy pianos if only the effort is made to sell them.

It has been two or three months since the American Company stopped the "drive" in its dissolving unhealthy accumulations of styles in the effort to bring its predictions to a standardization that would enable the reduction of extended and unwholesome inventories. The results now are down to a selling basis that is assisted by the reduction of inventories in the selling branches at retail.

Collections Tell the Tale

The proof of the pudding is in the eating, and right now this proof is exhibited in the collections. Time enough has passed to show just what kind of selling was done. Here is a statement that will cause many minds to pause. It will not be offered as a mere gesture. The figure that is given represents the calling in of the monthly payments on those sales that are separated from the cash sales that were made during the sales, and which can be said to represent a goodly figure in percentage of gross sales. At this time the past due given the writer by the head of the collection department in Ampico Hall, Fifth Avenue, New York City, is just 1 4/10 per cent. Here is something that will create astonishment to many dealers who deceive themselves as to their past due. It is proof of the soundness of the policies that are being set in motion in the affairs of the great piano institution. Any dealer can do the same if care is exercised in the beginning of a sale. The care exercised at arriving at who is good and who is a risk is the first gesture in piano selling that determines the past due.

Many dealers will allow good customers to get careless, and if not kept aware of the tendency to allow payments to lapse and become a burden as to the intake of cash there will be carried on the books of the dealer what should not be theré.

Some argue that the past due means nothing as long as the interest is collected. But that is not good business reasoning unless the dealer operates on his own cash capital. There are some in the business who declare that as long as the interest comes in it is a good investment; but any dealer who feels that he can carry such accounts when he owes money for the instruments he has out is losing many a dollar that is not working right. He is allowing his turn-over to escape his calculations.

The Annual Turnover

George Urquhart, President of the American Piano Company, states that a piano dealer can turn over his capital five times in a year if he will but hold his inventory to 50 per cent. of what is generally carried and will so make his sales and his collections in a way that will permit of the profits of the piano to be effectively handled. The start of the turnover lies in the holding the inventory to a basis of not allowing any instrument to remain on the floor longer than six weeks, and if the instrument stands on the floor six months it should be thrown into the special sale effort and sold in order to liquidize the frozen character it assumes at that date. If this rule be carried out it follows that there is a shortening of

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Piano and Musical Instrument Section

Pianos in the Public Schools

The piano men of Chicago are to be congratulated on the fact that the piano is to be taught in the public schools of that progressive city. Musically Chicago is a wonderful city, and long has been as far as music is concerned. It stands as an example of progression that the piano is to be accepted in the curriculum of the Chicago public schools.

The "Musical Courier" is doing its share in this effort to bring the piano into general use in the schools throughout the country and the department devoted to this project is to be found each week in the music section of this paper under the heading of "Music in the Public Schools and Colleges," conducted by Albert Edmund Brown. The piano men of this country should read this special department, for it contains much that has to do with the advancement of the piano and that carries with it piano sales.

In the last issue, November 29, there is found articles that take up reports from various sections of the country. There were items of news regarding music as to the public schools from the states of Washington, of Illinois, of New York, of Rhode Island, special articles that have to do with Europe and with ensemble training, the psychology of leading, etc., that will give to the piano man some adequate idea of the immensity of the project that has to do with this introducing into the public schools the teaching of music to the young people. The efforts in the past as to this can be credited to the part of the Bureau for the Advancement of Music which laid the foundation for the work. Much credit must be taken by the piano men in the various cities in which demonstrations were made, especially in Chicago where it led up to where the public schools have recognized the value of teaching the young music, and especially the piano.

Through the "Musical Courier" much good can be done in connection with the Musical Instrument Department. These departments, that pertaining to music in the schools and this department, will aid materially in amalgamating the teaching of music and the doing away with that demarcation line that has existed so long as between the teaching of music and the carrying on of the musical instruments that are necessary in this music propaganda.

Let every piano man each week turn to the department of "Music in the Public Schools and Colleges," and there will be much aid given them in the planning to have piano teaching introduced into their own public schools.

"The Good Old Days."

In what piano men are wont to call "the good old days" of piano selling, when the production of piano factories exceeded that of today by fully 50 percent, there was practically a monopoly in the selling through instalment acceptances for a piano. Today almost anything can be bought upon this plan, the discount banks having made this possible. When the MUSICAL COURIER EXTRA took up the discount bank and said it was a good thing, there were howls of protests from piano men, and "road men" particularly. Today it is estimated that the instalment business amounts to \$55,000,000,000. Fifty-five billions means a lot of retail selling, and it can be said that this immense amount of business is handled by the discount banks that carry the paper these sales represent. Let piano men realize that here is a competition they do not recognize. The talk about what the radio is doing is apt to look dim in the face of all this. Piano men do not apparently real-

ize the hold the piano had upon the purchasers in the selling on the instalment plan in days of old. Whether or not the piano dealers are any better off today when they get their cash through the discount banks is problematical. In the good old days many a piano dealer was wont to boast and use as an argument "We hold all our instalment paper in our own hands," whether this made many sales or not is not known. Frozen assets never did any one any good if the dealer had to buy on long time and pay part of the profits of the piano in that long-time buying. One thing is certain, the piano trade, speaking generally, does not handle its cash intake, as it should. There is a wastage that is incredible when one digs into the subject. One thing the piano trade can take credit for—the piano discount method was the forerunner of present day financing retail instalment paper.

Slogans vs. Sales.

One of the Old Timers in the piano field remarked the other day that it would help the piano business more if a prize be offered for the salesman that sold the most pianos than to waste a lot of money in asking for a slogan that means little. The slogan idea in the piano business is covered by one that has been figuring in the minds of thinking piano men for long, and that is "Collect Now." The word "piano" is in itself a slogan without any prefixes or suffixes. If any money that is not working is floating about let it be offered to the piano salesman who shows the largest number of sales added thereto the words safest and best, and with the least risk element in them.

The Oldest Traveling Man

The National Traveling Salesman Foundation has found what is presumably the oldest traveling man in this country in the person of Charles Terry, who is ninety-two years old. It may be said that Mr. Terry is not a piano road man. There are many in the piano business, however, who would like to know who is the oldest road man traveling from town to town, sleeping on Pullman cars and stopping in good and bad hotels. Here is something for the Old Timers to look up. One of the great difficulties, however, in the endeavor to find the oldest traveling piano man is the hesitancy that presents in the male to give his age. There are several that have passed beyond the sixty year post, but they will not admit it. They do not look it and they remain mute when the question is asked as to the number of years they have lived. There seems to be a general fear that their value as salesmen would be depreciated through acknowledging age. Men are beginning to be as backward about giving the number of years they have lived as the female sex is charged to be. The probabilities are that the oldest traveling man in the piano business lives in Chicago. Who is he? Here is something for the Traveling Men's Association to take up at the coming convention in June and honor given to the oldest piano traveler.

Combine Rumors.

During these days of hectic dealings in stocks and bonds there are many rumors about combinations, mergers, the taking over of this or that piano concern, mixing industrials with retail houses to incorporate so that stocks and bonds can be put on the market. It is said that one music industrial is selling one million of stocks or bonds in addition to six hundred thousand that was sold some time ago. The latest rumor is that one of the brokerage houses in New York is planning a combination of retail piano

houses of standing with manufacturing interests that will create a capitalization of twenty or more millions. The houses in the retail field named are of long life and name value. Just why these rumors persist is not understood. The piano men themselves have been running down their own business so persistently that there is evident reluctance to invest in such enterprises, and the history of the past two or three years is against the piano combinations that may be placed on the market. It may be, however, that those who are said to be "cooking up" such a combine believe that the time to buy is on a low market, but some of the names that are bandied about in these rumors would demand high prices in stock or cash to give up control. Strange things happen, however, in these days of stock and bond manipulations. The one great question as to pianos is, however, who can be obtained to successfully run a big combine like the latest one said to be projected?

AudioGraphic Music

AudioGraphic Music, the special development of the Aeolian Company, is having a curious course. Music schools and colleges have taken it up with avidity, its obvious advantages appealing to pedagogues everywhere in the music field. Music dealers, on the other hand, have been singularly slow in taking advantage of its many attractive opportunities. Walter Dunham, head of the Educational Department of The Aeolian Company, who has been largely instrumental in the advance of the AudioGraphic movement, explained this fact in an informal conversation recently by saying that a specialized ability was necessary in order to present the AudioGraphic music in its proper light. In other words, it requires some sort of musical training aside from a general interest and appreciation of music.

So far it appears that the benefits of AudioGraphic music have been confined to those actually engaged in the study of music. As it is generally understood, this is only one of the purposes of the movement. While it is of indisputable value in the teaching of music, its larger scope lies with those who have had no technical training, and know little or nothing about the mechanics of music.

It has been stated, and with a considerable degree of truth, that genuine music appreciation is possible only to those who not only enjoy the actual production of music but who also has some knowledge of the mechanical means by which it is produced. The average subscriber to symphonic series in New York and other cities doubtless are able to recognize a theme and to follow it (in familiar numbers) through its simpler modifications and embellishments. Rarer is the ability to distinguish between major and minor harmonics. Still rarer the ability to trace the modulations from one key to another. And from this point on music presents an incomprehensible mystery to the layman. However, even without a technical ability, it is possible for the listener to understand far more about music and to add to his general appreciation, some knowledge as to the craftsmanship of composition, so that he can add a semi-critical attitude in judging music aside from the standard one of "knowing what he likes."

AudioGraphic music presents a short cut to this specialized knowledge. Every composition recorded in the AudioGraphic series contains a simplified, musicianly explanation of the material, mood and mechanics. It is, in short, an ideal home course in music appreciation.

The real advantage of the AudioGraphic roll lies not so much in the dissection of each composition, but in that fact that through the constant use of AudioGraphic rolls a certain knowledge can be created that can be applied to other musical selections. It is a torch for the musically benighted.

It is easy to see how AudioGraphic music may be useful to every music lover. It is almost equally easy to see why it has not yet evoked any popular demand. In the first place, it requires a certain amount of work

Piano and Musical Instrument Section

and study on the part of the listener, something unheard of in these days of radio and automatic electrically operated phonographs. At first blush it smacks of the school room. There are few things the average man will resent more than being shown that he is ignorant in certain particulars, and really needs to study in order to increase his understanding.

This is where the difficulty seems to lie in presenting AudioGraphic music to the general public. It is a difficulty that has its base in a false assumption—the school room and a taskmaster again—but it is a real one nevertheless. It becomes a matter of presentation. A certain mental inertia must be met and overcome before the real instruction can begin. It should not be presented in the light of an interesting novelty. It has a serious and genuine purpose, that of lifting the musical understanding of the masses to a much higher level. But the presentation must be made skilfully. The individual must be made to feel not that he is being taught, but that of his own volition he is discovering new and hitherto unsuspected joys in music. Once this feeling has been established the rest is automatic.

So it is salesmanship that is required, salesmanship of a high degree of art. Whether the average piano dealer and his sales force possess this particular kind of ability is a matter of debate. Certainly it seems that no determined effort has yet been made to test it.

The matter is important enough to be considered seriously. The commercial angle is, naturally, that the customer who is interested in music is a better customer than the one who regrets his purchase as soon as the novelty has worn a bit threadbare. Collections are easier, and, more important, the AudioGraphic "student" has become another booster for the house which sold him a piano, and a source of many other potential piano owners.

However, it is unfair to the AudioGraphic experiment to judge it lightly on the basis of the returns it has made in actual sales. Its influence is intangible, perhaps, but real for all of that. No movement which can secure the unqualified endorsement of so many leaders in music in America and Europe, can be dismissed without a second thought. It is missionary work in a field where other forces are conspicuous by their absence. There is no other system as yet devised which fully covers the peculiar need filled by AudioGraphic music.

The MUSICAL COURIER is in hearty accord with the purposes and ideals of the Aeolian Company and the distinguished committee which has endorsed AudioGraphic music. Furthermore, it ventures the prediction that if the music trade will join in a concerted effort to exploit it along correct lines, AudioGraphic music will be as outstanding a commercial success as it has already proven an artistic one.

Special Sales and Name Values.

Those who are talking about desecrating name values by price offerings advertised in the daily papers should look into their own marketing of pianos. It is just as unethical to cut prices in secret through allowances, just as detrimental to give false evidence on the floors of the warerooms, as it is to offer it in the public prints. Name values should be held sacred and free of practices that tend toward detrimental reasonings on the part of the reading public. The prospect must be protected when endeavoring to buy. At the same time the profit-making of the piano must be saved from assaults that do damage to the business. Utilizing name values to sell something lower in quality is a practice, a habit, among piano sellers. Misleading the public by quoting figures that create a false impression is unethical, to say the least, yet few piano advertisements of the day are free from this. To print a figure that is apparently a sale price and is

not equal to that of a name value piano is not what one would call honest. The best and easiest way to sell a name value piano is to give honest advertising and talks on the wareroom floors that are impeccable as to fair dealing. Let the medium and cheap pianos stand upon their own selling castors—do not besmirch name values by false representations to get the people into the hands of salesmen who have to sell in order to hold their jobs. Our American retail markets, however, have degenerated even in these days of so-called higher attainments. Money and music can combine even in piano selling if the selling of pianos be as honest as are the pianos themselves.

Stock and Bond Selling.

Piano men must take into consideration in these days of big business outside the piano field what is going on in the buying and selling of stocks and bonds, which is illustrated most vividly on the New York and other Stock Exchanges. It looks like all the money in the world is dangling in and around these centers of speculation. People who are indulging in the scrambles are not confined to New York and other large centers. The great volume of business comes from all over the country. Let any one get on the list of a stock broker and study the intensive manner in which a prospect is besieged. By mail first and then a follow-up on the telephone, then a visit from some argumentative "outside man" who makes the talks of piano salesmen look like school boys playing business. This, however, is due to the great amount of free advertising, aided by paid publicity, in the daily papers throughout these great United States.

Replacements and Quality.

Piano men who complain there are no replacements in pianos must bear in mind that the quality and lasting ability of pianos is a thing that is with us. If we want the piano to live, the quality must be maintained or there will be no pianos to sell for the reason the people will not buy them if the idea spreads that manufacturers are trying to create a replacement by lowering the quality that there may be a market created through the pianos wearing out. That pianos are good after a generation or two has used them is apparent among the good old name values is shown in the recent arrest of a piano man for advertising in a New York daily paper a Steinway piano "six years old," and in good condition, then selling that piano for \$750. The piano was over forty years old. There was no question as to the piano being worth what was obtained for it, but the trouble rested in the misrepresentation in the advertisement and in the fact that the piano man failed to return the \$200 cash payment made. All pianos do not have the name value of the Steinway, but pianos are long-lived, no matter the grade, this according to their quality. What has become of the cheap no-tone boxes that spread out over the face of this country in days and years gone by? What has become of them? It is like asking what becomes of all the pins manufactured and sold. If the forty-year-old Steinway that sold for \$750 had been made with the replacement idea in force, would the Steinways have got the sale after the piano had been worn out?

Branch Store Managers.

Manufacturers claim they can not get men who are capable of conducting branches successfully. One reason for this is that manufacturers do not plan and create policies and systems for managers to operate under. They employ a manager and expect that man to evolve methods—which do not always prove successful. Other industrials conduct chain

stores, but they do not allow the men in charge and responsible for the running to do the planning in selling. All this is supplied for the employees or managers, and if the selling does not prove successful in one branch and does in another there is something wrong and the head officials go about finding out whether it is the fault of themselves, or location, or territory or the men entrusted with the carrying out of sales policies, etc. Chain stores are not left to the management of employees with the result that a dozen different selling methods are operating at once. Centralization of power is retained by the real heads, and then there is a co-ordination of effort that makes success.

Lost Profit-Makers.

During the flush days of player piano selling dealers made good profits in the selling of music rolls. Those who did not make such profits had only themselves to blame. It must be remembered that when player sales predominated the player piano had to meet the competition of the phonograph and talking machines, yet dealers sold the players when they kept reproducing instruments like the talking machines separate from the pianos. The music rolls competed with the records of the other musical instruments. It can be said with some confidence that the radio does not present any after sales when sold except in service, tubes and parts, which does not give the returns the music rolls and records did. Why will piano dealers stupidly maintain that the radio is "knocking" the piano? As the small boy says, "It ain't so." One might just as well maintain that baseball "knocks" football.

Expressions

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the time that costs so much as to the maturities due to the manufacturers.

With this as a start and care taken in holding to the percentages the dealer accepts as to his costs of rent, advertising, selling, etc., backed by good collection methods that will carry to the figure the American Piano Company shows, there can be but one result, that arriving at the 10 to 15 per cent. net profit that represents cash selling instead of the false method of estimating the amount of selling done by figuring the face of the paper accumulated instead of the cash intake in all directions.

Misspent Sales Energy

If the American Piano Company can bring in its collections, this one millions represented in the selling of the past months of this intense selling, and which no doubt will be kept alive, then can others do the same. The collections are too often the last thing that is seriously considered by the dealer. By many the whole effort is expended in selling, and great risks are taken as to the kind of sales that are made. It is here that much of the profits of the piano are lost. There should be a figuring on what is done with the markup to allow of profits, and this should be handled in such a way that there shall be no wastage. The piano is not allowed to prove its profit-making ability, for the reason the dealers figure wrong, they allow their efforts to be spread into the radio, the talking machine, etc.

That is an easy way to work. The piano is allowed to stand on the floor of the warerooms covered with dust, while the demand for the other musical instruments mentioned that do not show even under the most favorable conditions the profits that the piano does. The difference in the markup as between the piano and the radio and talking machine is over one half. Stop and consider that. Then study the past due of the American Piano Company and ask why it is that can be done, and then study your own efforts and allow the comparison to cause a searching study of why you fail to arrive at live results.

WILLIAM GEPPERT.

December 6, 1928

Piano and Musical Instrument Section

Hardman Uses the "Modernique" in a Great Promotional Drive

Hardman, Peck & Co., of New York, recently engaged in an unusual form of dealer assistance, revolving about the unique Hardman creations known as the "Modernique" group. These pianos are of ultra-modern design, created for the Hardman concern by recognized leaders in the modern art movement, and executed at the Hardman factories under their supervision. These pianos created a tremendous furore at their first showing in New York. So great was public interest that it was decided to pass on some of the advantages of this publicity to Hardman dealers throughout the country. It was decided to send the "Modernique" pianos on tour and to hold special art exhibits evolved around them in dealers' stores. Clifford Hendel was placed in charge.

The first brief tour, completed only a short time ago, was outstandingly successful in reviving interest in the piano, and creating new prospects wherever shown. Very often the interest aroused by the Modernique pianos resulted in the sale of the standard style instruments, people evidently deciding that in the ordinary home the conventional models would "wear" better. The story of this tour has been written for the MUSICAL COURIER by Mr. Hendel, who bases his statements on facts observed "on the firing line." Mr. Hendel's story follows:

The "Modernique" Tour

By CLIFFORD HENDEL

The Hardman "Modernique" became news of importance almost over-night, after their preliminary showing at our Fifth Ave. warerooms; reporters, news photographers from the daily press besieged the company for further informa-

and many old prospects were revived and new ones obtained. An expression from Weeks & Dickenson before my departure was to the effect that this kind of co-operation between the manufacture and dealer was sure to bring about a much better understanding and closer business relations. In Buffalo, my next stop, the exhibit was received with great enthusiasm by the Neal, Clark & Neal Company and their sales organization. Here the local press published several articles on the idea. Letters were sent out to salesmen's prospects by Frank Amreihm, general manager. Several sales of regular model Grands were sold during the week of the exhibit.

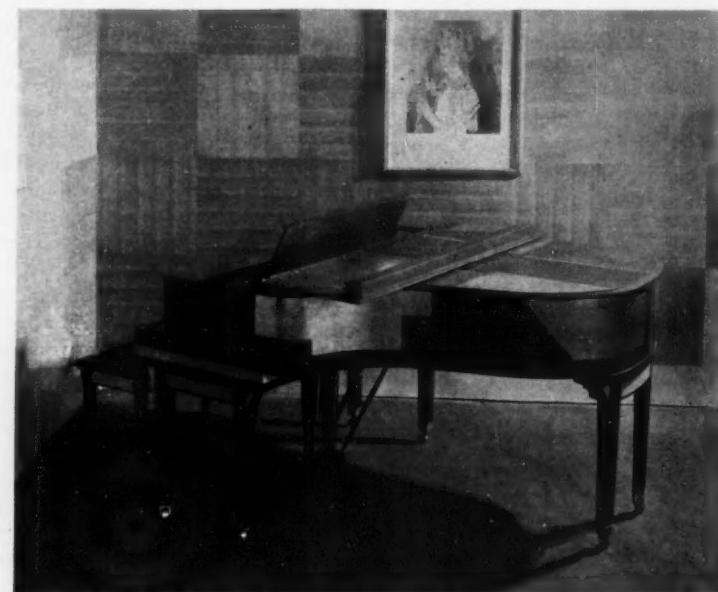
In Cleveland, George M. Ott, our dealer, was most spontaneous in his reception of the "Modernique" pianos. Window displays, interior store decorations and newspaper



Frederick Bradley Photo
THE DEATH OF A SIMILE,
designed by Lee Simonson



Frederick Bradley Photo
CAPRICE,
designed by Helen Dryden



Frederick Bradley Photo
VERS LIBRE,
designed by Col. Edward Steichen

tion. Then came special writers, editors of important national magazines. So great was the interest in New York City that one day we had eleven thousand people to see these unusual designs of Simonson, Dryden, and Steichen. The news of something new in the piano industry spread so fast that it was but a few short weeks before we began to receive letters from dealers all over the U. S. for information on the "Modernique."

Then the idea was conceived by Hardman, Peck & Co. of sending three of these instruments on tour of the principal cities of the country and for some unknown reason I was selected to accompany the expedition and spread the Modernism idea.

The first city listed was Binghamton, New York, where Weeks & Dickenson, our local dealer, exhibited these instruments in modernistic settings. They ran a series of ads in the local newspapers, large crowds attended the store

space were liberally used during the week. Many of Cleveland's leading citizens, professional, and socially prominent, came to see the newest in piano design. The society editor of the Cleveland Plain Dealer wrote two columns of news on the pianos, which was published on the society page. Although in the heat of the summer, business seemed to take on new life with the G. M. Ott Company, and good results were obtained.

In Pittsburgh with W. F. Frederick Company, Mr. Heyser said, "In sending the Hardman 'Modernique' exhibit to the dealer's store is the finest piece of constructive work any manufacturer of pianos has ever done."

The next city was Columbus, Ohio, where Wilkin-Redman Company featured our exhibit. "Eighty-six years of master piano building by Hardman—while thirty years of serving the people of Columbus by Wilkin-Redman" was the advertising slogan. Good business resulted. With Gim-

bel's in Philadelphia we were reinforced by two additional "Modernique" grands, where a rather extensive showing was made in their Art Moderne Suite. A special window at Ninth and Chestnut attracted large crowds until late at night.

Washington, D. C., A. W. Lawson and Company, through the hearty co-operation of C. F. Smith, the exhibit was a great success. Albany, N. Y., with the Thomas Music Company, Louis H. Shutter, who I believe is the hardest working man I came in contact with on my trip, said, "Hardman has shown a broad liberal policy in sending the 'Modernique' around the country and should receive a vote of thanks from the whole piano industry."

It is my firm belief that every Hardman, Peck & Company dealer during the coming year and years to follow will value his Hardman franchise more and more.

I want to take this opportunity to express my sincere appreciation for the fine co-operation and team work shown by all the dealers and salespeople in the cities I recently visited.

It is understood that other and longer tours are being planned. Hardman, Peck & Co. on their initial foray into this work, wisely decided on a limited campaign, selecting the dealers to be visited rather on a territorial basis in order to test the sentiment of the country. There seems no question but that the new forms of the piano are attracting attention and helping to sell other pianos through the renewed interest in the "basic musical instrument." With this article are shown three of the instruments of this group: Caprice, designed by Helen Dryden; Vers Libre, designed by Col. Edward J. Steichen, and The Death of a Simile, designed by Lee Simonson.

Schubert Biography Commends Columbia

Dodd, Mead & Company have just issued the official biography of Franz Schubert for the Schubert Centennial, sponsored by the Columbia Phonograph Company. The book, by Oscar Bie, eminent German scholar, carries a foreword by Louis Sterling, Chairman of Columbia's Board of Directors, and an introduction by Otto H. Kahn, Chairman of the Advisory Body of the Schubert Centennial. The jacket has likewise a brief "story of the Schubert Centennial," concluding with this passage:

"Simultaneously with the issuance of this book, the organizers of the Centennial, the Columbia Phonograph Company, have issued as a memorial a Centennial Series of recordings of the Master-works of Schubert—his songs, symphonies, chamber and piano music—and these records,

together with this book, constitute a complete guide to the life and works of the Master of Melody."

The biography is a study of Schubert, the man, and has 32 illustrations of unique interest, many of them from rare sketches. It has been widely ordered by Columbia dealers, the leading libraries and music clubs, and hundreds of private music lovers, through Schubert Centennial Headquarters, 1819 Broadway, New York City.

School Band Organization

Having previously met and arranged for preliminary organization, the school bandmasters of Northern California held a meeting on November 13, in San Francisco and adopted a constitution and bylaws, agreeing to adhere to the national rules. E. J. Delano of Sherman, Clay & Co. presided. The organization which is named the Northern California School Bandmasters' Association formally accepted the invitation of the San Francisco Civic Association to participate in organizing school band contests during San Francisco's music week.

Piano and Musical Instrument Section

R. C. Bollinger Celebrates Fiftieth Anniversary

The R. C. Bollinger Music-Radio Company, Fort Smith, Ark., recently passed the half century mark in its history, and made the event a memorable one. The Southwest Times-Record of that city devoted a special eight page supplement to the event, giving much past history of the organization, as well as its present doings. The following interesting story is told of the career of R. C. Bollinger, founder and present owner of the business:

A pioneer music dealer of the west, native born Fort Smith man and all-around American citizen, Rudolph C. Bollinger of the R. C. Bollinger Music-Radio company of Fort Smith, has achieved distinction in his line of work, and now, on the occasion of the fiftieth anniversary of the company's establishment, he has a record of which any man might be proud. For the R. C. Bollinger establishment is one of the largest of its kind in the entire southwest.

The fact that he is at the head of the music company and has accumulated wealth has not changed the Rudolph Bollinger all Fort Smith has grown to love for his infectious smile and plain, unaffected manner. For Rudolph Bollinger is a plain American citizen, a man who is of the people and who loves the people.

Perhaps that smile has not faded throughout all the years, because Mr. Bollinger chose a line of work in which he is deeply interested. He is very fond of music, and in the atmosphere of the Bollinger music house, he is perfectly content. Sitting at his desk, while the familiar strains of a classic float down from the piano room above, or an opened door in a music booth releases a bit of phonograph music, Mr. Bollinger is happy. Behind his office in the alley probably husky negroes are loading a piano for delivery in town. He will shout out a hasty command, "deliver that piano at the side door," and then return to his work, smiling.

Business Is Colorful

It is a colorful business, that of a music house. In the front entrance, a pianist will start playing jazz, and a Fort Smith youth begins a soft-shoe dance. On the next floor, a salesman plays a phonograph for some interested customer. Suddenly the sonorous notes of one of the old masters will roll forth from the piano room. People come and go. The atmosphere is carefree, happy, yet good business methods are in practice. Mr. Bollinger, genial and smiling, has the acumen of the shrewdest business men of the age. His is an unusual combination of sagacity and liberality. Of a jovial disposition and a philanthropic nature, he is at the same time a business man hard to best. Taking advantage of no man, he allows no one that privilege with himself.

The personality of Mr. Bollinger colors the entire establishment. His is the hand that has erected the giant music business which makes Fort Smith outstanding in musical circles.

Mr. Bollinger's personal history is as interesting as his business career. Both are unique. Born within a few blocks of the site where the Bollinger Music Company establishment now stands, the greatest events of his life occurred within a half-mile scope. Mr. Bollinger's wife, who was Miss Emma Wegman before her marriage, and who last week celebrated her birthday anniversary, was born in a residence which formerly stood where Fort Smith's most centrally located business block now stands, and on a lot adjoining the site of the music company's present home.

Mr. Bollinger was educated in the public schools and then went to St. Louis to continue his studies and to complete his musical education. He also took special training in piano tuning, and in building and repairing pianos and other musical instruments. Aside from the love of family, music has always been his greatest interest. Mr. Bollinger can play almost any instrument. He comes of musical people. His father, a native of Switzerland, carried a big bass fiddle over the Alps of Switzerland and played for many a social gathering, before he came to America to make his home. Mr. Bollinger's uncle, Gottlieb Bollinger, was the first piano teacher in Fort Smith. The late Mrs. Bonneville was one of his pupils, and Mrs. Hightower was another.

Rudolph Bollinger first started in business as a dealer in musical instruments when he purchased two organs and placed them on sale in his father's store. One of those organs came back to Mr. Bollinger a few years ago, when its owner decided to trade it in on another musical instrument. Mr. Bollinger said he felt he was greeting an old friend.

From that small beginning, Mr. Bollinger has traveled a long distance to the present modern, thriving business. His first place of business was with Professor W. D. C. Bote-fuhr in the Klein and Horton building, then at 420 Garrison avenue, and just a stone's throw from the log house where Mr. Bollinger was born. After being in business with Mr. Bote-fuhr for a few months, Mr. Bollinger bought out his partner's interest in the establishment for \$18.

Soon after Mr. Bollinger embarked in business alone, a fire in the business district caused removal. The stock consisted of three or four pianos at that time, and they were moved to 423 Garrison avenue. He stayed there part of one summer. A confectionery store occupied part of the building, and the place was "too sweet." Fleets literally swarmed over the music department, because there were no screen's, and Mr. Bollinger moved to Arthur Smith's place at Fifth and Garrison. His expanding business called for a floor space of 15 x 30 feet.

Soon these quarters, that had seemed elaborate, became too small for the ever increasing business, and one store was moved to the frame residence at 706 Garrison avenue which his mother-in-law, Mrs. Mary Wegman, owned. This was the former home of his wife.

It took Mr. Bollinger exactly two years to outgrow that building, and so the company, which Mr. Bollinger himself

composed, adding the word "company" for dignity's sake, was moved to a small brick building on the corner of South Ninth and Garrison. It seemed to be his fate to be on the move, and two years later he was in the building now occupied by Arthur Morrow.

Business Grows Rapidly

All this time, the company was growing at an enormous rate of speed. Mr. Bollinger's territory was constantly expanding, so he moved again, to the present home of the company at 704 Garrison avenue, which is "home" indeed to him, for he has been there more than 35 years. He purchased the interest of the other heirs of the Wegman estate in the building and from time to time enlarged the structure by putting on another story. Two additional stories were added, and its length extended 25 feet at the rear. A warehouse also was erected.

Mr. Bollinger was burned out twice, but always fought his way back to the pinnacle of success where he is now firmly entrenched.

In one of these fires, he almost lost his life. Called to the store by a message that the adjoining building was on fire, he did not realize his own building was in danger, and was sitting on the counter talking with a friend when a crash came and the entire back wall of the building fell. The concussion sent Mr. Bollinger and the other man through the windows and into a place of safety on the sidewalk.

The growth of his business has not been eclipsed by his love for music. Mr. Bollinger is absorbed in it, and every musical event in Fort Smith finds him in attendance.

The R. C. Bollinger Company is the Fort Smith representative of the American Piano Company, having exclusive control of the Mason & Hamlin, Knabe, Chickering, Ampico, and the various Rochester productions of the company. It also represents the Gulbransen, Milton and other lines.

Clarence R. Bollinger is the manager of the store. He is one of the most widely known young business men in the city. He was born here in 1886, and was reared in an atmosphere of music.

Beginning his business career in 1902 in his father's store, Mr. Bollinger remained there a year. Then he went to Bay City, Mich., to study piano tuning and in 1904 he went to Fort Wayne, Ind., and took a course in action and tone regulating at the Packard Piano Factory. From 1904 to 1914 he was superintendent of the big repair shop of the R. C. Bollinger Company here.

After his father established a music house in Tulsa, Okla., Clarence Bollinger took charge of it and soon became one of the leading men in his line there.

In 1918 Mr. Bollinger returned from Tulsa to take charge of the repair department here, and soon was made assistant manager, a position he now holds. Mr. Bollinger has had the advantage of being connected with some of the largest factories in the country and thoroughly understands every phase of a music house's business.

Kimball's New Catalogue

The W. W. Kimball Company of Chicago has just issued an unusual catalogue of the pianos comprising the Kimball line. It is well arranged and profusely illustrated with cuts of pianos, artists endorsing the Kimball, and awards given at various expositions. Twenty-four models are shown, this including a representative showing of uprights, players, grands, expression grands, reproducing grands, period models, and the concert grand. Among the classic designs to be found in the Kimball products are the Colonial, Spanish Renaissance, Eighteen Century French, Hepplewhite, Louis XVI, Queen Anne, Adam, William and Mary, and Chippendale. The Colonial design, due to the classic purity and simplicity of design, fits well into the usual American home and is especially featured. It is popular and one of the best selling units of the Kimball production.

In this brochure are printed pictures of sixty-four of the many artists who have testified as to the artistic qualities of the Kimball. Among these are such well known names as George Liebling, Rudolph Ganz, Heniot Levy, concert pianists; Charles Marshall, tenor; Alexander Kipnis, basso; Alice Nielsen, Julia Claussen, Myrna Sharlow, Adelina Patti, Marcella Sembrich, Emma Eames, Emma Calve, Walter Damrosch, Edouard De Reszke, Fritzi Scheff, Carlton Hackett; and such well known musical pedagogues as John J. Hattstaedt, president of the American Conservatory of Music; Harmon Watt, director of the Chicago Piano College; Dr. F. Ziegfeld, founder of the Chicago Musical College; Isadore Buchhalter, dean of the Chicago College of Music; and many others.

The booklet also calls attention to the fact that in the seventy years since the House of Kimball was founded, many innovations in piano construction and design have been introduced. First and foremost is

the use of the low, even tension scale. Of this the booklet states:

"This scale is a departure from the usual method of varying the tension of the wire from 135 to 250 pounds per string. Uniformity of tone and sustained resonance depend on uniformity of tension—in the Kimball piano the tension is the same on each string. High tension limits the vibrating of the string and often stretches the life and elasticity out of the wire, so the Kimball scale is made with a low tension. This scale insures a balanced tone throughout the entire range, promotes an unusual staying-in-tune property unique in Kimball pianos, lessens the hazard of unusual strain and stress in the plate."

Among the many awards which have been bestowed upon the Kimball piano in open competition are: World's Columbian Exposition, Panama-Pacific International Exposition, and Alaska-Yukon-Pacific Exposition.

The Kimball piano, due to its unusual durable qualities, is also a prime favorite for the heavy work met with in schools, colleges and musical institutions of every description. It is stated that "a recent partial survey, covering less than one-third of the country, shows the Kimball pianos in more than 2,200 schools and universities, 1,200 churches, 400 theaters, 150 hotels, 400 clubs and 200 public institutions, including lodges."

There is also a brief description of the Kimball organ, with cuts of the consoles of the huge organs in use in auditoriums and theaters.

Rambling Remarks

(Continued from page 58)

is in court at the present time. If, however, that Steinway grand piano sold for \$750 had been sold on the installment plan, that name Steinway would have made that paper taken for the time payments as good as United States currency.

This applies to all the old name makes, even the cheap pianos give a return as to the quality of the paper taken for them if the piano is honestly sold that surpasses that of the automobile paper or the radio paper or any instrument, in that the piano is a continuous, tangible asset for years, while the life, we will say, of the automobile is given as three years.

Naturally, the automobile paper is restricted to a short time period as compared with what pianos can be sold for. Yet pianos today are being shortened in time sales to within two years, with a 10 per cent. cash payment. All sales made by the American Piano Company during the summer season were on that basis. It is told that as a result of these tremendous selling orgies in New York City, after several months of this paper in the collection department, it represents today a past due of only 1 4/10 per cent.

Let there be hope in the breast of the piano man. Let him check up the extent of these great sales that were made in New York City, which but demonstrate the fact that the piano is with us, that it always will be with us. Those dealers who turn their attention and that of their salesmen in the right direction, know that the piano with its great profit making possibilities is the instrument to sell. Let the radio and other musical instruments be the sideline. It is suicidal for any dealer to make the radio his leader and the piano his sideline.

The Sale of the P. A. Starck Mansion in Chicago Recalls Some Interesting Bits of Piano History—Some Personal Reminiscences.

The announcement that the P. A. Starck mansion on Lake Shore Drive, Chicago, has been sold for \$250,000 brings to the mind of The Rambler a story that he has written in the reminiscences. The Rambler is writing at the present time. There is connected with the building of that house one of the saddest events that has come to The Rambler in many, many years. There is probably, with the exception of the Canyon home of George J. Birkel, of Los Angeles, no finer residence built by any one in the piano industry or trade, than was the work of P. T. Starck, Sr., and his good wife, the results of years of study and a gathering of objects of art in this country and in Europe to furnish this palatial place. There is much in the story The Rambler has written as to the reminiscences as to the building of this mansion, the beautifying of the grounds and the preparations for the carrying on of a most wonderful happy married life of the elder P. T. Starck that is human and shows a phase of P. T. Starck, Sr., that has not been known. Mr. Starck, Sr., was a man who lived for his family and that family today is a reflection of what these two good people who have passed on did within their own home life.

Piano and Musical Instrument Section

Rambling Remarks



**"Controversy equalizes fools
and wise men in the same
way,—and the fools know it."**

—OLIVER WENDELL HOLMES.



An Analysis of the Growing Popularity of the Small Upright and the Decline of the Player — A Lesson to Be Drawn from the Experience of the Past—Some Mistakes that Are Being Made Today.

One of those things we might term a turn-over in the piano business is manifesting itself at the present time. The small upright piano is one of the sellers of the day. This may be accounted for in the fact that the dealers and the salesmen have set their minds upon the small upright as a selling possibility and this direction and energy is what sells pianos.

It seems that the piano industry from time to time takes sudden switches in one direction or the other. A manufacturer will make a success of something, then all the other manufacturers will follow suit. **Many of those who follow suit hold nothing but deuces when the shown-down comes as to profits.**

The Old Timers will recall the days of the switch from the square form of piano to that of the upright. It took long to have the public accept the upright, for the prejudice against that form of piano was caused by the resemblance of the upright to the reed organ which at that period was sold in many, many thousands. It may surprise the average piano man to know that there are eight or ten concerns in this country at the present day that manufacture reed organs. They seem obsolete, and yet there is a demand for the instruments.

Returning again to the piano, the square piano was long in being eliminated. The upright went through this phase of selling prosperity and was continued through the days of the player piano. The cabinet player was disposed of by the mechanism being placed within the upright piano, there were few manufacturers who turned out grand pianos.

When the Small Grand Began

When Mark P. Campbell made such a success of the Brambach small grand, others followed. Soon all manufacturers were turning out grand pianos and the upright piano had its set-back.

Then came the supposed demand for period grands. All manufacturers turned their attention to making various kinds of period pianos, but many of them were bastards and we find that today the period grands are not being accepted as it was thought they would be, this being due to the immoral designs that were not honest. There are manufacturers that have made a success, but these are few.

The upright piano now is intruding, and while it may be that the demand for those grands that are successful will continue, the salesmen seem to take up the upright, and it is thought by those who make forecasts as to the future of the piano business that the small grands will be affected as to production by the upright and the player piano.

Players Are Being Sold

Leonard Davis who has made such a success of special sales throughout this country told The Rambler one day this week that in all his sales he was able to dispose of every player piano that he could find in the houses where he held sales. Many of these, however, were second hand pianos, dragged out, put in good condition and readily sold. When he demanded new player pianos, he was not always able to get them.

It seems that there is coming a demand for the player, but this is dependent entirely upon the attitude of the dealers and their salesmen. If the dealers and

their salesmen do not take up any form of piano, it will not sell. Pianos generally are dependent upon the attitude of the men who sell the products of the piano factories.

That the upright is increasing in demand is confirmed by such authorities as J. H. Shale, of the A. B. Chase-Emerson Corporation, C. Alfred Wagner, of the Aeolian Company, and Corley Gibson, of the Kohler Industries, who state that the demand for the small upright is steadily increasing.

The Present Vogue in Small Uprights

When we consider that the American Piano Company and The Cable Company also give the same reports, there must be a turn again in the tide of piano selling that will bring the small upright into being again. Credit must be given for this to George J. Dowling, of The Cable Company, who long ago told The Rambler that the upright piano in the small form would come back. The Cable Company steadily adhered to this opinion of President Dowling, and probably leads in the production of uprights today.

All this causes The Rambler to wonder why it is the manufacturers do not get in closer contact with the selling forces that have to do with the keeping of their factories going. **If the salesmen of this country turn their attention to any given product that is what they will be sold.**

The Salesmen Are to Blame

We hear constant complaints that the radio is killing the piano. That is not the exact situation, as The Rambler views it. He believes that it is the piano salesmen themselves who have curtailed the production of pianos through the attitude that they take towards it. The belief that the radio is cutting in on the piano sales, and, the radio being an easy seller, is taken up by piano salesmen, **when the mark-up difference between the two instruments is so great that it is a wonder that dealers themselves do not realize this.**

The radio is doing a great work, as has been said in these columns many times, and is bringing the public to a knowledge of the beauties of music. It is up to the piano salesmen to take advantage of this very fact and push piano sales which carries with it greater profits by far than do sales of the radio.

It is not necessary for a man who is good enough to sell pianos to turn his attention to something that is already sold before the customer enters the wareroom, as in the case of the radio, just as it was in the case of the phonograph and talking machine in days gone by.

Helping to Spread Musical Knowledge

It is a question as to whether the sales of talking machines today are being carried on to the satisfaction of the manufacturers. It is said that the distributors of this form of musical instrument, that is the talking machine and phonograph, are loaded up with immense stocks which the people are not buying. This, however, is something for the manufacturers of such musical instruments to take into consideration. Their distribution results will prove whether the sales to the distributors means real profits to the manufacturers or not.

The radio itself is the most wonderful of instruments that has been produced so far in a musical sense. It is bound to stay with us, and to the piano men who realize that it is an aid instead of a detriment. What detriment there may be lies in the fact that when the piano dealer takes on radios along with pianos, the interest of the piano salesmen is lessened and intensive efforts to sell pianos are relaxed and the easy way of building business is seemingly thought by them to make a gross of business that is more profitable than that of the gross of piano business, **when it is exactly the reverse.** It does not take a skilled piano salesman to sell the radio.

Thinking Saleswise

Piano dealers in the heyday of the talking machine turned their attention in that direction and piano sales were affected. The Rambler recalls the fact that piano dealers throughout the country made the same complaint about the talking machine that they now make about the radio. Investigation will show that if piano salesmen take up radio selling and can sell three or four radios a day, they feel they have done a day's work, when if they have turned in one piano sale, that sale will represent a greater percentage of profit through the differences in mark-up than the selling of four or five radios, even though the gross of the radio sales equal or are more than that of one piano sale.

There is an element in this country who can be sold player pianos. Why not take up this phase and apply the same energies to player piano sales as is given to radio sales? If the piano salesmen can sell uprights, there certainly is a field for the player piano. Espe-

cially is this field found in the foreign element of our population.

Testing the Buying Sentiment

A test that is now being made in New York in this direction proves the fact that player sales can be made, and they are being made. These retail tests are being carried on by the Kohler Industries, with the end in view of arriving at some decision as to distribution methods that will bring the player back to its normal condition. When we say "foreign element," we all know what is meant. There are settlements in a city like New York where large numbers of this foreign element are to be found, and they take to the player piano with avidity. **There are thousands and thousands of people who will not buy a straight piano who will buy a player piano.** Therefore, it would be well for dealers to take this phase of the piano business up and consider the advisability of turning attention toward the player piano.

When the player piano was in its heyday of production, when the production of the upright form of pianos represented about 70 per cent. player pianos, there was no trouble whatever in the selling of them for **the piano salesmen were trained to those instruments and put their time and energies in that direction.**

Can Players Be Made Better

Suddenly, however, the small grands seemed to be making inroads on the player sales. An Old Timer said last week, and he is a well known student of the piano business, that high grade player pianos could not be sold. Another man who at the present time is giving close attention to this, stated that there could be created a good demand for the high priced player piano along with the cheaper makes. This gentleman also made the statement that there had been no marked improvement in the player piano since before the War, that the player pianos being produced today were of the same kind that existed ten or fifteen years ago. If the inventive genius of those men who had to do with the creating of the player piano would again turn their attention in this direction, they could probably bring forth a new order of player piano by improvements that would make the possibilities of the player piano more practical.

Better Music Rolls Needed

It must be in the direction of better results as to interpretative possibilities. There must be a better class of music roll produced than the general run that now is thrown upon the market and for which there seems to be a demand. Just what this demand for music rolls is, if it can be arrived at, is something that would cause those who decry the player piano to take stock and reverse their opinion that no one utilizes the player piano, and that they were dead instruments in the homes of the people who had bought them.

When Salesmen Are Clerks

The dealers and salesmen themselves must create the demand for the product of the piano factories. The people will not build to a demand for themselves. They must be led to it, so to speak. The recent demonstrations that have taken place in New York City proves conclusively that the people want pianos. It is up to the dealers and salesmen throughout the country to go after the piano sales. They can not sit around in the warerooms waiting for people to come in, nor can they sell pianos if their whole attention is given to the radio because it is easy to sell. We all realized what it was during the days of the great Victor retail sales in this country, when people came in and clerks could wait upon the customers because they were sold before they entered the warerooms.

This is the condition as it exists today in regard to radios. It is not necessary for skilled piano salesmen to turn their attention to radios, the sales of which have been made by the radio manufacturers themselves before the customers enter the warerooms. If the piano dealer wants to carry radios, he should segregate them in their own department, and let it stand for itself. The piano sales force should not be allowed to go into the radio department and mix in the selling, for those sales are easy to make and piano sales are not easy to make, no matter what any man may argue. No man who has sold pianos will deny this.

An Added Profit Factor

When a piano sale is made, however, there is a tangible asset that makes the paper of such installment sales gilt-edged, and the **best installment paper in the commercial world.** There is no replacement of course in pianos.

When we find that a piano man in New York City was arrested for advertising a Steinway piano six years old, the serial number of which proved to be in the forty thousands, it made plain the fact that that Steinway piano was over forty years old. That piano was sold for something like \$750, but the misrepresentation aroused the New York Times to prosecute and that case

(Continued on page 57, preceding)

Why the Wessell, Nickel & Gross Action Is the Finest in the World

MANY are the processes that are kept secret in the Wessell, Nickel & Gross factory which baffle imitators, and all this is but one of the attempts of many to copy pianos that even where the same actions are used as described herewith there is not that arriving at tonal results that make some pianos famous and others what they are, mere counterfeits. Some may say that there are counterfeits that no one can tell from the genuine, but in this question of touch as applied to the piano action there is a distance to be arrived at

that makes it impossible for any copy of this or that part of a piano to give that tone which will be accepted as genuine.

The cheap piano action does not arrive as to the tone, no matter how the strings or the soundboard may be constructed. These parts may be as perfect as human agencies can make them, but the piano action, unless perfect in its response to touch, will all go to nothing as to the arriving at true tone, and then comes the demand that the piano action shall always be ready to respond.

—From an Editorial.

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MUSICAL COURIER

Weekly Review OF THE World's Music



Zlatko Balokovic

Who Thrilled His Public in His Two Recent Concerts in Berlin.

"A Violinist with Deep Understanding and the Happy Combination of Fire and Passion" (Lokal Anzeiger)—"Tonal Splendor and Dazzling Technic" (Alfred Einstein, Tageblatt).

